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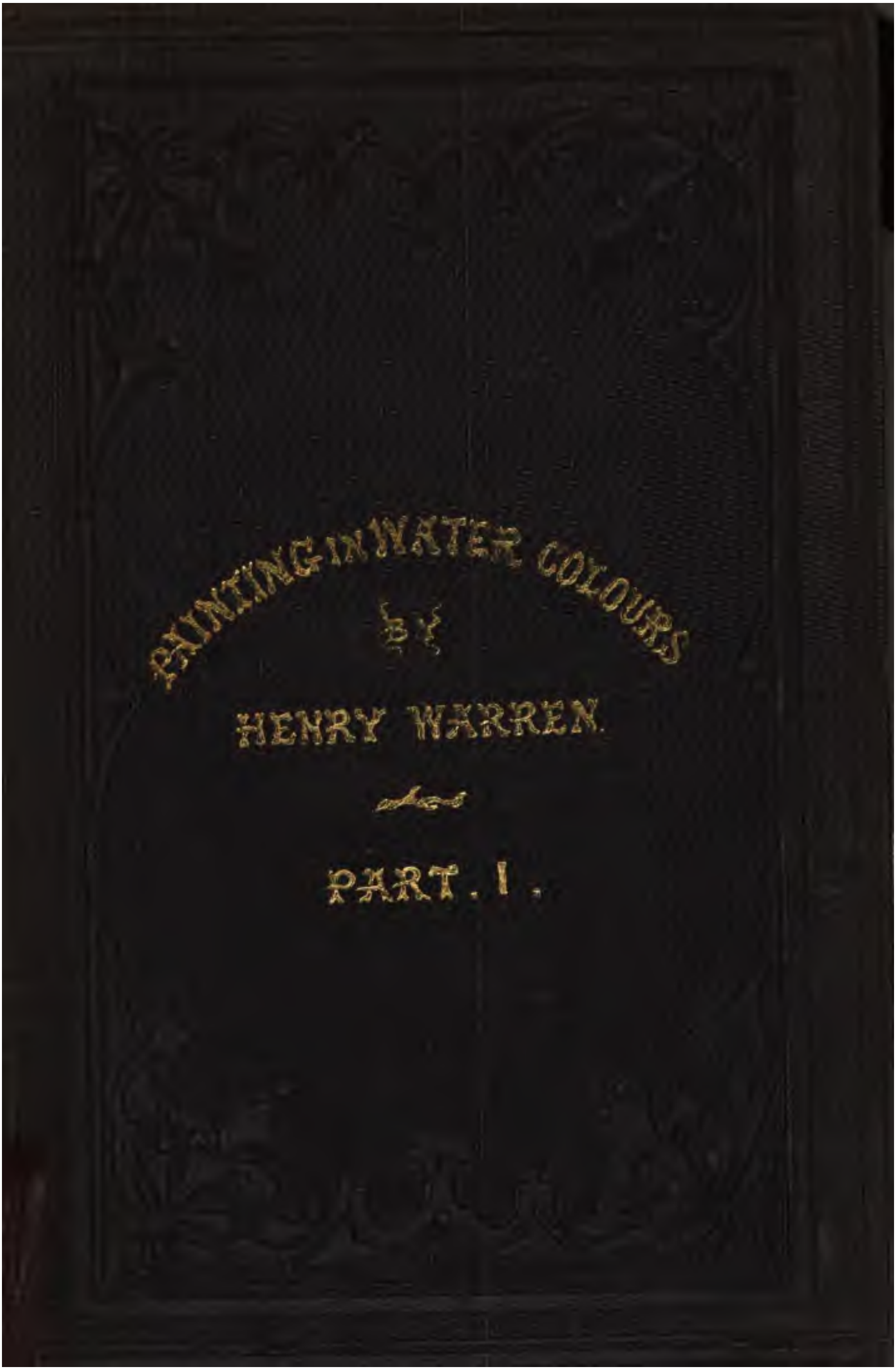
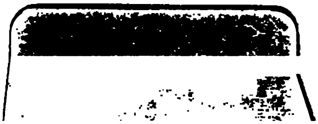


PAINTING IN WATER COLOURS

BY

HENRY WARREN.

PART. I.



H. Warren del. et E. Kell lith. Hullmandel & Walton lith.

PAINTING

IN

WATER COLOURS.

PART I.

BY

HENRY WARREN,

PRESIDENT OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS; HONORARY
MEMBER OF THE PENNSYLVANIAN ACADEMY OF THE FINE ARTS,
HONORARY MEMBER OF THE SOCIÉTÉ BELGE DES AQUARELLISTES;
PROFESSOR OF QUEEN'S COLLEGE, &C., &C.

With Numerous Illustrations.

LONDON:
REEVES & SONS, 113, CHEAPSIDE,
1856.

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BIBLIOTECA BODLEIANA

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PREFACE.

There is perhaps no land on the broad earth which offers to the landscape-painter more subject, more variety, more facilities than our own.

This assertion may be warranted by the fact that nowhere else are found landscape-painters to equal those of our own country.

Brilliant as are the sunny skies of other lands, there is a humid atmosphere characterising our own of far higher value to the painter of landscape, and which he only knows how to appreciate.

It is to this he is indebted for his supremacy: it is this which has given him mastery over space and air: it is his constant study of this that has imbued him with the sense of nice discrimination in colour generally, and in that of aerial tints in particular. A child of the mist, the British landscape-painter has learned its hues and tender varieties in his own element.

With the nicer distinctions, however, I have no intention of meddling, in this little work. I put forward only established facts and principles, *rules* for which I give *reasons*, not new, not my own, but fixed and borne out no less by practice than common sense, in regard to Nature's own laws.

In my course of teaching I have found the inculcation of principles in art most necessary, and it is for the spread of such that I put forth this little book, in a strong hope of its utility.

PAINTING

IN

WATER COLOURS

CHAPTER I.

THE impression of the Beautiful in Nature, being simultaneous with its appreciation, is one pleasure of the mind; the power of expressing such, so as to impart it, or share it with others, is another and distinct pleasure: distinct, however, only in its first principle or impulse; so interwoven is it by its immediate consequence—appreciation—with the other power which is to follow it. Dependent as this latter pleasure may be upon the former—its source—it must nevertheless be admitted that the former is hardly less dependent upon the latter for its increase and refinement, nay, in some cases almost its very existence; for it is an acknowledged fact, that in proportion to the power and means of appreciation, such will be the amount of pleasure derived; such amount of appreciation being in its turn dependent upon the power of concentrated observation growing out of the practice of imitation.

This brings us at once to an inquiry as to what is to be understood by the word *imitation*—a term of such general import as to require some few words of explanation.

Imitation, then, as I would wish it understood, in application to our purpose here, is the portraying, by artificial means, upon a flat surface, the semblance of such natural objects as we shall select, for their beauty, worthiness, or applicability, in such manner as to present to the eye—and thus to the mind—an agreeable impression of likeness. This, and this only, is to be understood by the term. "Our language," says Fuseli in his seventh lecture, "generally confounds, or rather those who use it, when they speak of the art, the two words *copy* and *imitation,* though essentially different in their operation as well as their meaning. An eye geometrically just, with a hand implicitly obedient, is the requisite of the former, without all choice, without selection, amendment, or omission; which choice, directed by judgment and taste, constitutes the essence of imitation, and raises the humble copyist to the noble rank of artist."

This may be true in the main; but it is, to say the least, dangerous to advocate "amendment" and "omission" in respect to imitation. It is never intended for one moment, by the painter, that he shall deceive us into the belief that what he presents to us *is* the thing itself: he merely wishes us to believe that he means it to stand for a representation of such or such a thing; and its *truth* of representation is his aim. He tells us, indeed,—according to his means—the form of a rock or a flower, its light and shade, its colour and texture, its position, whether far from us, or near us, above us, or below us. This he may do by elaborate gradations of colour, or, less effectively, with a pencil upon a piece of white paper.

Now, to practise this is the painter's arduous study; to accomplish this, in all its intricacies and varieties, its combinations and complexities, situations and agreements, is the end: so far as imitation is concerned.

The poetry of mind ever growing with the study—judiciously carried on—will advance with the power : the work of an accomplished painter will stand forth as the result.

Though this will apply equally to all kinds of subject, all kinds of painting, I wish rather to have it understood in reference to Landscape, and I speak more particularly of such forms or objects as have immediate connexion with this branch of art.

Were I, however, to be asked what course of study should be first undertaken by the intended figure painter, I should say, unhesitatingly, Architecture. Its lines, its forms, its precision, being such as to induce all the requisites of firm, free drawing, systematic beauty, grandeur of light and shadow, solidity, proportion, perspective. Man as far as we are permitted to know—is the greatest piece of architecture of Him who spanned the heavens with his arch, and divided the light from the shade.

The infant in art is first taught—and properly—simple forms, the square, the triangle, the cube, the pyramid. Let him be made to follow this out ; he will find plenty of opportunity in all the objects of every day life.

One of our cleverest landscape - painters and best teachers was applied to by one who wished to receive instructions from him. "Begin with that," said he, pointing to a group of simple culinary pans and pitchers. "But I wish to learn *landscape*," was the reply. "*That* will teach you landscape," said the painter,—and it *did*—and effectively, too.

Thus then would I proceed in the practice of imitation.

We will suppose the ability to draw simple forms from nature ; that the eye has already been tutored by a little practice into the accomplishment of simple foreshortening, that is to say, of drawing objects under simple perspective considerations :* other than this, I shall take the liberty to consider my reader—in the outset—quite a tyro.

To begin then. Take three objects—I say three, because I have ever found three objects more easily arranged than any other number. The choice of the objects may well be subject to circumstances; neither does it much matter what they are, but if choice be offered, I should say let them be *unequal* in size, *varied* in colour, *different* in texture.

For the sake of illustration let us take such objects as those given in the frontispiece.

I do not put these forward as forms of peculiar beauty in any particular. I give them, only, because they are such as may be ordinarily met with; such as commonly occur in pictures, are picturesque—according to the general acceptation of the term—and from their varieties of material, of surface, and of colour, are suitable to my present purpose. Many beautiful forms may be found, however, equally available and without long seeking.

I may be asked for a further reason for the choice of *three* objects, and for such I refer to another chapter on this particular head. For their arrangement, with respect to colour, I must postpone my remarks until I have said somewhat upon the principles which are to guide us in regard to colour generally, of which I shall speak at large by and bye, under the conviction that such is necessary to the carrying out of the idea I entertain of the triune consideration of the three elements,—form,—light and shade,—and colour,—in a picture.

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* Should the student be unacquainted with perspective rules, it will be well that he inform himself with respect to them, in the practice of actual forms, correcting the eye through the means of such rules. This *must* be done, for until it *is* done, drawing will be unsatisfactory guess work, whether the subjects be mountains or men, tiny flowers or tall trees. The grandest and most felicitous effect of light and shade, the most harmonious arrangement of colours, will not excuse false perspective, such a work might be likened to a well dictated letter badly spelt.

Before entering, however, into this interesting and fascinating theme, let me be understood in reference to drawing—or rather the drawing of forms—specific forms. I do not mean, for one instant, that the student shall—because he has entered the enchanting domain of colour—neglect or lay aside the use of that most simple instrument the black lead pencil. On the contrary, I would advance an opinion, borne out by that of every careful and good artist — good *because* careful — that through its means, perfection is chiefly attained. The landscape-painter, who has arrived at high excellence, knows too well its value to lay it aside, even in the very plenitude of his power of brush and palette—than which he loves it not less. It is the vehicle of his minutest as well as his broadest studies: it is his Mentor in the fields of his daily walks: it is the stimulator and renovator of his memory; the companion of his mind. Its tiny, careful strokes are more than as so many pages of elaborate theory; and fraught with far more interest as cherished ties which bind him closer to nature.

CHAPTER II.

THE TRIUNE CONSIDERATION OF THE ELEMENTS OF A PICTURE.

I HAVE advanced an opinion, that the three elements of a picture, namely, form, light and shade, and colour, are to be undertaken conjointly in its construction. I will point out my reasons for such opinion.

In the first place, then, light and shade, considered as one of the three divisions or elements, is to be taken in the sense which we understand by the compound word *chiaroscuro,* a term which is hardly explained through a literal translation, any more than is our own undescriptive expression to signify the same thing.

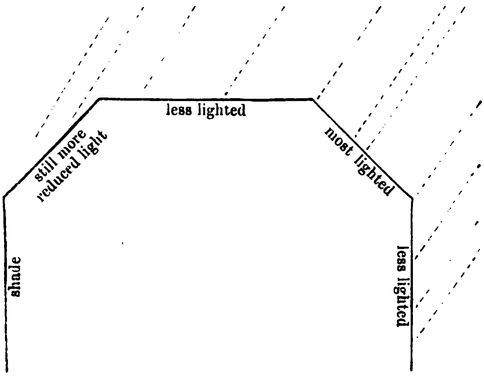
Chiaroscuro, or light and shade, then, is to be understood to mean the just amount of dark and light portions of a picture, which by a due balance satisfies the eye.

Now whether this amount be made up of dark and light *colour,* or dark and light in different degrees of black and white merely, the effect will be the same, so far as the just amount—or otherwise—of mere dark and light is concerned.

Light and shade, however, in this sense must not be confounded with the same term, or terms, as applied to the difference existing in objects having their sides so placed as to receive light, *because* turned towards it, on the one hand, while the reverse sides are, from their position, deprived of it on the other hand. This is light and shade purely, and to be taken as two separate conditions, having a totally different meaning from the light and shade—or chiaroscuro—understood as forming one of the three elements I have spoken of. That the one is in some measure dependent upon the other, however, cannot be denied.

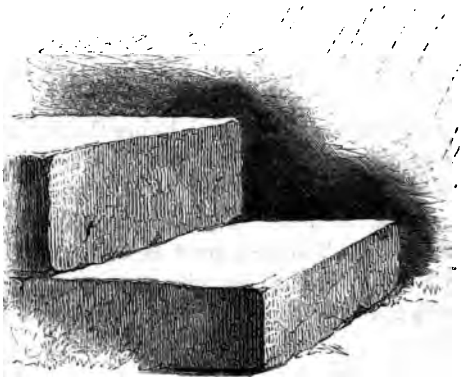
It will be the place here, and before the further consideration of chiaroscuro, as distinct from mere light and shade, to say a few words on the latter.

Light, shade, and reflexion are the three conditions now to be described. The first must be understood as most absolute when falling on an object, or surface, at right angles with the direction of its ray. Take this form in illustration—

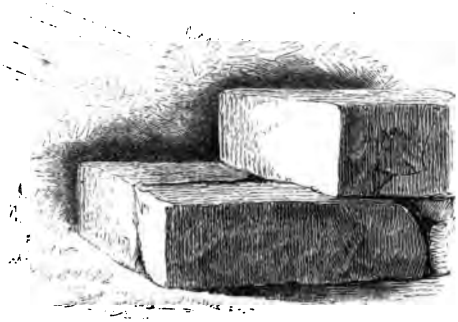


Let the dotted lines represent the direction of the light—sunlight or diffused daylight—and it will be seen that the planes more or less at right angles with them receive more or less light accordingly.

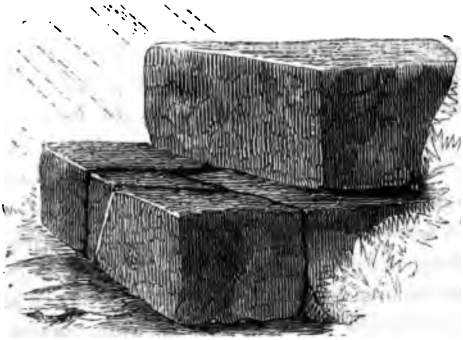
Let us suppose a couple of steps under three conditions. In the first, the light—represented as before by the dotted lines—is from above, and the top of the step is therefore lightest—



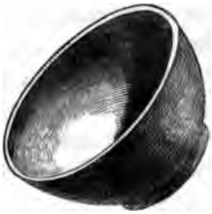
In the second the light is more horizontal than vertical, and the side or ***riser*** of the step becomes lightest—



In the third the direction of the light is at forty-five degrees, and the horizontal and upright planes are therefore ***equally*** lighted; the bright or positive light falling only on the edges of the steps, where being slightly worn off it may present a small surface at right angles with its direction—



It will be seen, therefore, that in proportion as the surface of the object presents a right angle to the direction of the light, so will be its brightness. Thus, in a cup or hollow semisphere the light will be brightest at the part of the hollow, most remote from it, because at that part it presents a portion of its surface at a right angle to it.



It is absolutely necessary to bear this simple law in mind in painting clouds which have their hollows, as well as their projections lighted.

With regard to reflexion and shadow, I refer to the chapters wherein I shall treat of colour. But to return to chiaroscuro.

Sir Joshua Reynolds describes a process which he made use of to satisfy himself as to how much of rule or purpose, in respect to chiaroscuro, was to be noticed in most pictures of the old masters. He selected a certain number of these pictures, such as to him appeared agreeably balanced in colour and other requisites of harmonious combination. On a card with a pencil or chalk, he blackened or darkened such portions as he found in the picture to be dark, leaving such portions as he found to be light, and giving an intermediate tint to the rest. Having carefully done this with many pictures, he compared his numerous cards so blackened or shaded, and, to his astonishment, found them alike, as far as proportion or quantity of dark and light was concerned. From this fact he argued, that there must have been common to the different painters whose works he had examined, a certain *rule* of quantity as to dark and light. Now whether this rule of proportion resulted from a given theory of chiaroscuro, or from a natural property or organised law belonging to the human eye—as Time in music or Rhythm in poetry, to the human ear, certain it is that such rule of proportion was *felt* equally by all; and not less certain is it that such rule, modified according to circumstances, might be reduced to a law of art.

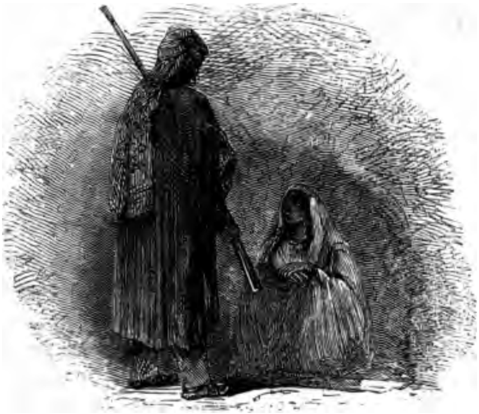
It is to be remembered that Sir Joshua, in subjecting these pictures to the test I have described, took *dark* of whatever colour it might be formed, simply for so much of depth as such colour presented to his eye : thus red was undoubtedly half tint, while yellow must have told as light. This will of course bring us to consider colour with respect to its power *as* dark or light. But of this in another place.

Now as colour is to be taken into consideration as either dark or light or half tint, it follows that the consideration of colour must be taken into account in the outset of our arrangement of a picture, according as it represents these conditions, and must be arranged simultaneously with the light and shade of such picture, and thus also must be taken into account at the same time with the distribution of forms which constitute the harmonising lines of the picture.

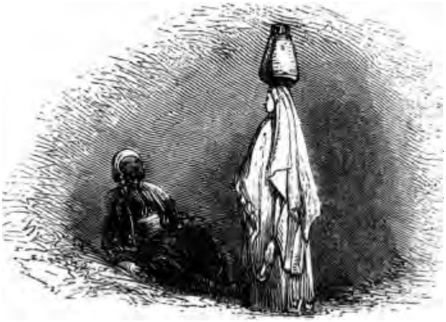
Thus, for example, were a subject first chosen and arranged, as giving by the outlines of all the objects a sound and perfect unity of line in composition, it might still be wanting in the disposition of light and shade in mere black and white, and still further wanting in the arrangement of colour consequent on such light and shade, or black and white.

There are certain things or objects which admit only of certain amounts of light tint, or dark tint, or of certain colours, as trees, sky, flesh, or water under certain reflexions : it follows, then, that these must be considered and arranged according to their positions, at the outset, and simultaneously with the composition or grouping of the objects composing the picture. Were, for instance, the figure of a black friar or nun—or any figure necessarily clothed in black—to be introduced as part of a picture, it could not be, by any possibility, expressed effectively by light, or even half tint. So of a mass of trees, which could not be rendered in a painted picture by any amount of colour higher or lighter than a half tint. By the same reasoning, a figure or other object which by its own nature or local tint is either white or yellow can never be rendered effectively, as a dark portion of the picture. It follows, therefore, that such arrangement be made as will bring that, which by its own nature or colour is dark, into such a position—and that in the first construction of the picture—as that it shall be effective *as* dark.

Put a dark object in light and a light object in shadow, and you can have but half tint for both. Suppose, for instance, a dark object so placed so as to throw its shadow upon, or over, another object which by its own local colour *must* be light; what follows?—no effect—half tint being the result in both.



Suppose the opposite had been the case, and the light object had been so placed as to throw its shadow over the dark object, a most powerful contrast would have ensued.



Now, according to the requirements in the outset or arrangement of the picture, such should be considered; and thus it is, that the three elements are inseparable in the first formation of a picture or composed mass of objects, be they what they may.

Were some of the finest outlines of Retsch, or even of Flaxman, to be put into black and white, or—still harder test—into colour, they would be found wanting in such arrangement as would suit them to the form of finished pictures, because they were never constructed under any such intention, but were to be, and to remain, simple outlines, and nothing more.

In composition then, it is to be remembered that colours have their several powers of light, dark, and half tint; and can only be used according to such powers, in reference to the requirements, in your pictures, of dark or light places or parts, or of such portions as shall tell for neither being neutral between both, or what is technically called half tint.

I have here proposed but three conditions, namely, light, dark, and middle tint; but Burnett in his works on painting, uses the intermediates half light, and half dark, that is to say, of the first: *lighter* than half tint, but not light; of the second, *darker* than half tint, but not dark. These are, however, but degrees of the three conditions,—obvious to all—light, dark, and its intermediate, middle tint; and to these three we will confine ourselves for the present.

Now, independently of the consideration of colour as to its power of dark or light, we have furthermore to consider it in reference to its qualities as *cold* colour and *warm* colour. How frequently is the arrangement of a picture marred by the unconsidered introduction of a warm colour, amidst a mass of cool colour, and *vice versâ*, and this for want of due calculation in the outset, or for the want of that knowledge which brings about thorough harmony throughout a work.

I may point out the excellence of this well considered arrangement of tones, in a picture which is within immediate reach for inspection. It is "the Rape of the Sabines," by Rubens, in the National Gallery. In this picture you will observe the harmonious chain of cool colour running through one half of the picture, as contrasted with that of warm colour pervading the other, so justly balanced as to be most grateful to the sense of sight. It is the main charm of the picture, which in some other respects is vulgar and repulsive.

There is, furthermore, a certain *key* of colour, which in good works is maintained throughout, but which may be sadly interfered with by a want of due consideration in the outset, whether with respect to dark and light or colour. There is in a picture a required modulation of colour, as in a musical composition, of key. Transitions, it is true, are not uncommon in both; but it requires nice feeling, and the practice which brings about nice judgment to introduce them with good effect. The late great painter, Turner, may be quoted as perhaps the greatest master—certainly in landscape—of this peculiar quality. His key of colour, his modulations, and his daring but well introduced transitions are beautiful and effective in the highest degree. In hardly anything are the works of amateurs found to be so much wanting as in the due consideration of colour as regards the key in which their works are rendered: one little bit of brilliant colour, *out of harmony*, is frequently the blot of an otherwise cleverly painted picture.

It is one thing to pourtray with accuracy a single object; it is another to group a number together, so as to make not merely a number of objects in one picture, but of such number of objects a consistent and perfect whole. This brings me back to the close of my first chapter, the subject of which I resume in my next.

CHAPTER III.

Resumed from the First Chapter.

In my first chapter I proposed a group of *three* objects. Should you, however, as a commencement choose a single object, I would advise that—*when painting it,* even as a study—you introduce such background as you may either find connected with it or as you may think proper *to place behind it,* as its actual background.

It is a common mode of study to make—as a background to a single object, be it what it may—a mere mass of half tint shading. This may do very well for the object itself, but it is, for the most part, an untruth, and should, therefore, be avoided. Tell the truth in your pictures, as you would in your other narrations of life. Truth is sure to be more beautiful—nay, is said to be more wonderful than fiction. Practise your eyes, therefore, to the truth, for it is not always easy to see: the falsehood, however, cannot be seen at all, and you have little chance, therefore, of doing *that* well.

I have pointed out, in my last chapter, certain difficulties in arrangement or composition, and I may be very naturally asked for some rule of guidance, that they may be either obviated or overcome. This I will endeavour to give; but recollect, that were the greatest skater to *tell* you how to skate, the chances are that you would fall down in the first attempt. But try again—and again—

you will skate at last. Practice actual drawing or painting—with what materials you may choose: repeated trials, even repeated failures, are necessary to bring about perfection in painting as well as in skating, and though you do not skate or paint well at first, you will ultimately there can be little doubt.

But now for the rules, such as I can give. I shall presume that you are able to render what is before you; to handle your pencil or your brush with tolerable facility. If you cannot, practise and you very soon will.

To proceed then with the three objects already proposed.

Place them so that each one shall come *partly* before the other. Let the two objects which have the greatest opposition of dark and light, and if convenient, of colour, be so arranged as to come in immediate contact, or approximate to it. You will thus secure focus.* Let the rest take its chance of position, making your group, however, as compact as you can.

The following woodcut is given to illustrate the kind of objects which may be chosen as studies, as well as that which forms the frontispiece to this little book. The basket is introduced to make evident that a little practice in *careful* drawing will dissipate the idea of intricacy and apparent difficulty in its delineation; attention, first to general form and perspective direction, and next to patient detail being all that is necessary:

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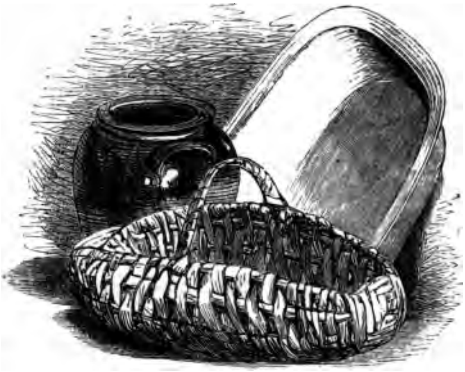
* It may be objected that this is a schoolboy or common place mode of arrangement: be it so, the *un*commonplace which resides in the genius of the artist, will result from it. I merely advance it as a rule for its own value.



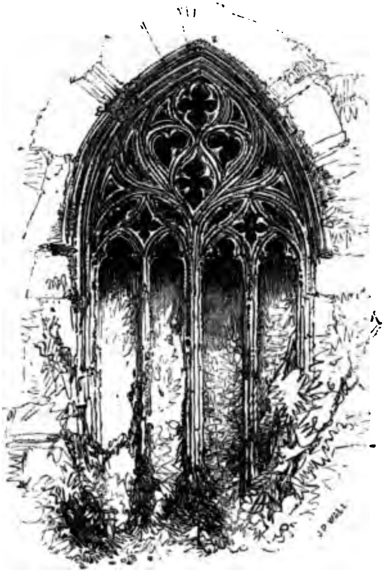
Having achieved thus much, you will be in a position to include as many objects into a group as you may desire, always bearing in mind, that one object, or one *spot*—perhaps connecting two or three objects—must be paramount to every other portion of your picture. *That spot* should be near the centre of your picture: the contrast should be greater there, the relief more positive, and as your surface of picture is more remote from that focus, so much the less marked should it be, as a general rule, though there are many exceptions, and such exceptions can only be understood through actual practice. Remember too, that though you are making use of an equal and flat surface to paint upon, and that therefore the one part of your picture is *actually* no further from the spectator than another part, yet the imagination is to be acted upon in regard to understood distance between the objects, and that if thus you make a *near* object relieve upon a *distant* one, you will increase your effect, as you will have already done by making a *dark* object relieve upon a *light* one, a *full coloured* upon a *pale* one.

Now in this you are liable to run into extremes, and hardness and edginess will be the result. This must be modified according to circumstances, and you will ever find that Nature will point out the means. Were I to advise the rounding off or softening of the edges, in order to effect this, I might perhaps mislead you into the supposition that I mean the after-softening of edges; a mincing feeble smoothening, miscalled finish, but which, in reality, is nothing else than the production of that insipid softness which is effected by means of what is very significantly called "niggling." The true and required softness is the effect of first intention: it is the arrangement beforehand, or during composition, of the several masses, so as that they shall be productive of gradation, and thus of breadth,—one of the greatest qualities in a picture, and wanting which, every work, however otherwise good, must be unpleasing to the eye, as deficient of that repose which is the necessary state of such enjoyment.

To the practice of still life groups—done for the most part within doors—should succeed the study of architectural forms; and these should be scrupulously well drawn with the pencil ere any shade or colour be applied to them.

Architecture is a study of itself, so extensive as to preclude my entering upon it within the narrow limits prescribed. Suffice it to say, that it requires and merits careful investigation and study, and that it will amply repay the outlay of time in its acquirement by the pleasure it will return. An old stone window or arch, with its simple mouldings or its rich tracery, its pillared supports and their ever varying capitals, are subjects of rare delight for the landscape painter, who must perforce, add somewhat of the antiquarian to the other pursuits of his pleasureable calling.

It is the place here to remark that in the drawing of picturesque architectural subjects, more particularly of the mediæval styles, the earlier or later Gothic—take the following as an instance—



the painter departs from the dry mechanical method of outlining necessary to the professionally architectural draftsman; adopting in its stead a looser and freer mode of manipulation. Thus the painter's first aim is breadth and general effect, and to that intent he seizes upon the most striking spots of dark, be they perforated apertures or hollowed recesses, unlighted cavities or strong cast shadows. These he puts in generally, as so many spots of strong marking, with his pencil; taking especial care, however, to mark them truly in position, as so many guiding spots of proportion. The freedom necessary in this mode of procedure does not in any way preclude a most careful mensuration of distances, under especial guidance of perspective considerations, and, if I may so call them, trigonometrical calculations of the eye, taking their bearings in triangles with reference to each other; but still under eye-perspective guidance. This mode becomes, through a little practice, both easy and natural, and the student may rest assured that the result of a few trials will prove it so. Following this, the course will be to mark in lightly the more minute lines constituting the edges and curves and straight lines of the mouldings or other ornamental portions; indicating by fainter or stronger lines, those passages which are to tell as lighted edges or deeper in-cuttings.

The process adopted by the professional draftsman of architecture is altogether unlike this. He trusts less to the accuracy of his eye, and depends upon the certainty of his laws of guidance, little, or not at all caring whether his edges of mouldings, or other objects, tell as lights or darks : his end is gained if he marks by strongly defined lines—mostly *ink* lines—the boundaries of all his forms; striking their curves rigidly from his various centres, according to the fixed rules of his art.

To this I offer no objection, as the mechanical method of professedly architectural drawing may call for it; but I know that a number of small lines, close together, will form a dark mass, where in nature, a light one, would most likely be found; and I am not at all sure that if a little attention to this fact were paid by the architectural student, he would not find his account in it. Certain it is, that a brightly lighted edge of a piece of stone cannot be truly represented by a *dark* line.

Our old architects of the Gothic and early Norman periods, knew this well, and depended much, for their powerful and rich effects, upon the light and shadow, more or less strong, of the projections and recesses of their ornaments, so sadly wanting in our modern imitations of them.

In marking the picturesque irregularities of decayed and broken stone work, some attention is necessary in regard to what the subject must have been in its perfect state, that incongruities of construction may not be found, where, as a matter of course, they did not exist originally.

It has been remarked—and not without some foundation—that what is now, in its decay, *picturesque,* is most likely to have exhibited in its perfect state more or less of *the beautiful.* I know that this cannot be set forth as an unexceptionable rule: but what rule has not its exceptions?

The old Byzantine capital, here given, is one of many that might furnish subject for useful study in the sort of practice I have advanced as most eligible for the student in all kinds of drawing. Its apparent intricacy of intertwining stem and foliage mixed with grotesque symbolical or chimerical figures, on a base of beautiful general form, is in the highest degree picturesque, and not less entertaining than ingenious in its design. A little attention to the method I have advanced will make the apparent intricacy of its parts a matter of easy delineation.

Rocks, banks, and foreground shrubs and herbs, are distinct studies in themselves, of which much might be said would space allow, but when the eye has become, by practice in simpler and more accessible forms, educated in seeing nature specifically, the rest will of consequence follow. As, however, there is a wide difference between seeing and appreciating the beautiful in nature, it will be well to consider this matter in another chapter.

CHAPTER IV.

HOW TO LOOK AT NATURE.

THIS seems a matter simple enough when we have nature before us, and our eyes open. Let me be understood: the question resolves itself into this—how are we to look at nature, with a view to studying, for the purposes of art, her countless beauties?

I begin this part of my subject with a plain fact, though perhaps a startling one, that the eye constantly—aye, constantly—looks without seeing. I shall be better understood if I say without observing. Persons are accustomed to look at things with preconceived notions of such things, whether as to form, or colour, or light, or shadow. To give a familiar example, I should say that an untutored eye in the ways of art, would look at the stem of a tree as a mass of wood: and, therefore, of the colour of wood. Now the preconceived general notion of the colour of wood is *brown*—a child would, I know, paint the stem of a tree brown. I mean a child who had not been taught otherwise. The starlit heavens are blue: the sky, under the broad sunlight of day is blue; but they are widely—widely different; different in degree; not merely different in their depth as blue, but in the circumstances of the scene throughout, as expressing light, in one case, and darkness in the other. It will be familiar to you, that to paint water, *blue* is the colour commonly used by the uninitiated. Common as is this feeling or custom—call it which you will—it needs but observation to prove to yourself that water is *not* blue. I will grant that it will very frequently appear as blue when and where it reflects the blue sky; so will a pitch-kettle or a patent leather boot. I will grant, too, that there are circumstances and occasions which make the sea to appear blue to a certain extent. But water is not to be painted blue *because* it *is* water.

These errors, by the way, are of very old standing. Even as long ago as the time of the ancient Egyptians—ere the patriarch Abraham visited the far famed land of the Nile—such custom was common; but then, it must be remembered, such was received—nay, even sanctified by conventional rule—enforced by religious laws. But *we* have no such laws in our art productions. *Our* laws are —or ought to be—those which nature prescribes to us, and which with our own eyes we are capable of reading in nature's own book.

In like manner—as with water, so with glass, or crystal. Can you go into the architectural room of the Royal Academy, for instance, without noticing that all the glazed windows, in the several designs for imaginary buildings, are painted blue? and this by men, who, from a sort of education in art ought to know better.

Granted again that glass windows will sometimes appear in parts blue, but into, or upon those parts, the blue sky is reflected. I will further grant that in looking through a window into a room or dark recess, you are looking at, and through, a mass of atmosphere, which having the blackness of unlighted space as a background, becomes by its slightly opaque character somewhat colder, and thus bluer; but were there no glass in the window the same would obtain, and it is therefore not the glass which would cause the blueness.

I have brought forward these flagrant cases because they *are* such, but the same sort of error is common to all objects.

The artist in viewing the human face, or skin, sees all sorts of warm and cold colours; blues, greens, purples, and tawny tints, entirely unobserved by the uninitiated in the painter's mysteries. Perhaps the most obvious of these exhibitions of variety of colours will be found in dark hair. Few would be found, nowadays, who would represent a head of hair by one uniform tint of black or brown. Yet the ancients did so. The Chinese and other eastern nations do it still. A famous Persian ambassador, while visiting London, sat for his portrait to the most celebrated of our portrait painters. In order to give the rotundity and the shining quality of hair to the beard, the painter, Sir Thomas Lawrence, had faithfully expressed it by varieties of greys, browns, and black. The picture, when in an advanced state, was shown to the great man, who forthwith expressed his indignation at the impertinence of the painter who had dared to paint a single hair of his jetty beard *grey*. This will give some idea of Persian knowledge of art, and yet these same Persians, as was evidenced in our Great Exhibition of 1851, produce in their patterns of various manufactures, varieties and harmonies and elegancies of both form and colour, which are unapproachable by us of the West, in the present day.

Now the difference in the two kinds of excellence in painting is just this. They of the East propose to themselves to present surfaces and colours *as they are*; we of the West propose to ourselves to exhibit surfaces and forms and colours *as they appear* to us. Now the one method of telling the truth is easier than the other: the greatest difficulty is in emancipating ourselves from the thraldom of preconceived notions, either formed by ourselves or formed for us by others, in respect to visible things, their shapes, colours, and so forth.

Remember that we set out with the intention of representing in our pictures, things as they appear to us, and therefore as they would be presumed to appear to a spectator, under similar circumstances, and however closely we may imitate these appearances, we never intend that he, the spectator, shall ever consider them as the things themselves, but merely the representation of such things, shown as they would appear under such and such conditions of light, position, and so forth. Were it otherwise than this, we should be guilty of a falsehood, while he, the Persian or the Chinese, who should give us things *as they are*, would be telling the truth. This, however, is not the case: the Persian gives us in painting, things as they are, according to his own notion, simply because he is not, by education, qualified to see how they appear, and he is thus only giving his version of that which *is* truth, inasmuch as he believes in the justice of his mode of presenting it.

"It might be thought," says Ruskin, "and has been thought, that the whole art of painting is nothing else than an endeavour to deceive. Not so; it is, on the contrary, a statement of certain facts in the clearest possible way. For instance, I desire to give an account of a mountain or a rock, I begin by telling its shape, but words will not do this distinctly, and I draw its shape: next I would fain represent its colour, but words will not do this either, and I dye the paper, and say "this was its colour," such a process may be carried on, until the scene appears to exist, and a high pleasure may be taken in its apparent existence. This is a communicated act of imagination, but no lie: the lie can consist only in an assertion of its existence—which is never for one instant made, implied, or believed—or else in false statements—which *are* indeed made and believed to our great loss continually."

It may well be understood, that what is commonly called sketching from nature, is a very different thing from *studying* from nature. In one case a hasty and very free translation is made, and all the appliances and trickery of art are brought to bear in the act. Time enough is not employed, generally speaking, to consider either form or colour, in these sketches; and in place of the truth of either, or both, conventional mannerisms are substituted. Thus, a mass of trees is rendered by such a general green tint as is understood to belong to the circumstance of position, whether distant or in the foreground, or midway between both; the sketcher having his recipe at hand for each; nor does he give himself the trouble, if even he have the time, to investigate the requirements of his subject according to what nature has placed before him; trusting to the freedom of handling—which from force of practice is ever in his power—to supply the place of a truer representation. Mountains are dyed with a ready-made grey, or they are rank blue—*for effect*—and all their tender varieties and air tints united in one broad sweep of colour. The green of the beautiful sward becomes yellow or tawny, under the brush of your practised rapid sketcher. He has his purple tints for slate roofs, his various reds for tiled ones. His shadows are the same under every effect of light: he has his "tint" for shadows, his other tints for lights; and when the picture or sketch is finished, it is perhaps a clever spirited performance, dashed in with power and hardihood, and possesses, moreover, that brilliancy of both colour and execution which the eye must, perforce, be smitten with. But alas! it is a falsehood.

There is another kind of sketching from nature, the very opposite of this; and where the want of power, in what is technically called handling,—the ready use of the brush—produces a coldness, a dulness, and a want of apparent light and motion, such as the eye may not look upon with delight.

What though there may be *more* truth in one of these sketches, it is not *the* truth; because it gives us no idea of life or activity. But it is careful, it is painstaking, it is demonstrative of observation, it is *truth-seeking*, and in so far it is good. I would advocate this mode as vastly preferable to the other; but the truth—and that is what we love in a picture, as in everything else—lies midway between the two methods.

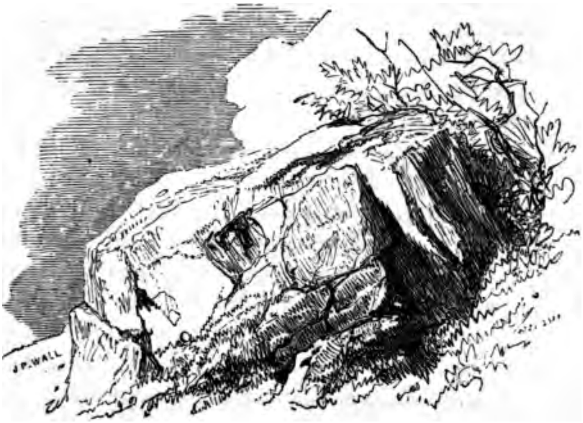
Let this, then, be your endeavour in studying from nature. In the first place, gain by practice a sufficient power of expressing with your brush that which you desire to express; or, at least, so much mechanical power as will keep pace with your feeling and judgment in the appreciation of what you desire to express: a too great facility is dangerous, as being apt to run into the exuberances and conventialisms I have already alluded to; but enough of it, or a power of handling that frees the mind from the embarrassment of mechanical difficulty, is absolutely necessary.

Before all things else, then, try for this. It is the power which on the pianoforte you have over the keyboard; it is the power of playing the scales easily in all the keys, and is to be obtained without difficulty, but not without practice. Now, as there are certain modes of fingering a passage in music, which the professor knows to be better than others, so there are certain methods of touch or expression which display more happily and effectively than others certain portions of a picture.

There are three ways of procedure to accomplish this. One is to copy such works as are done with facility; another, to watch the operation of effective execution by an able hand; the third, to do it yourself. In the first two cases the ways are plain enough; with respect to the third, I should advise, firstly that good models be chosen —this has reference more particularly to form—secondly, that simple subjects composed of few parts or materials, be selected; thirdly, that your position—when sketching—shall be such as to give your horizontal line a place, neither much above nor much below your subject.

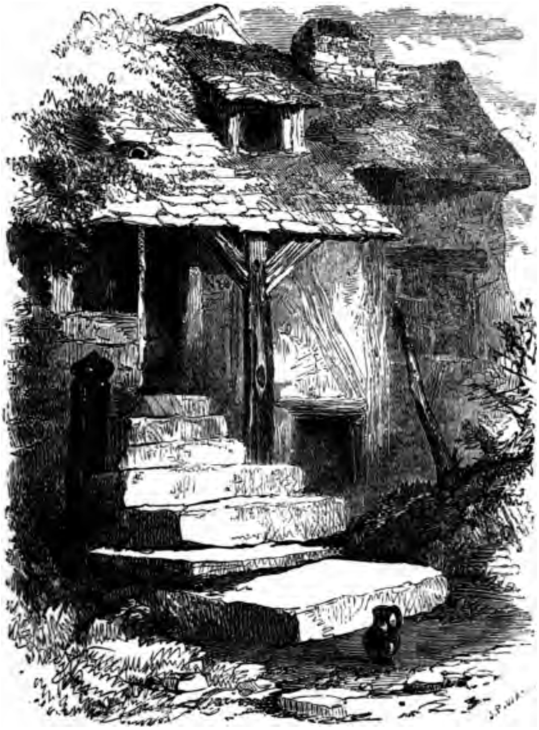
We will suppose it to be, for example, a mass of rock —foreground rock. Do not place yourself on the summit of another rock to draw it, for in that case you would have to look down upon it, or—clinging to true rule—by directing your sight to the real horizon you would have but an inefficient view of it.

Two or three fragments of rock, with their accompaniments of weed and moss, would afford good material for study:



their colour, texture, and light and shadow—not forgetting form, well drawn form, angularly touched in, by just as many lines, and no more, as will express their character—are just the sort of subject to treat in the outset of practice for execution.

Let a picturesque, simple building be now your subject.



Cottage at Schlierbach, on the Neckar.

Place yourself sufficiently near to it to have its perspective direction of lines angular enough, but not so near as to produce what is called quaintness in them, by *too much acuteness* of angle. See also that your position, with reference to the object, give you good and distinct light and shadow. Endeavour to express surface by touch, such for instance as a *drag* of colour where the surface is rough, or by simpler wash or layer of colour, where smoother. Note well the difference of colour in light and in shadow, and observe how real local colour is changed, or reduced, or increased by light or shadow; for all such changes occur according to power or other circumstances of light and reflexion.

If you choose architectural forms, let them be scrupulously well drawn with the pencil, ere you proceed to use colour upon them. If trees, draw their skeletons well, squarely, firmly, ere you put a touch of colour upon them. Observe, that it is not necessary to draw in—with the black lead pencil—all their small branches or minute parts, but the masses, both of foliage and stem, should be crisply and squarely, though lightly, drawn; and there will be indentations or other spots of dark which will bear more vigorous touches with the pencil, to serve as guiding marks for proportion.

It is hardly necessary for me to say, that, when the hand is matured in manipulation, the head and the eye will be unembarrassed and the will free to make wider and bolder flights.

CHAPTER V.

FOREGROUNDS.

As is the case in most other things, our landscapes are, by a general consent, divided into three parts: foreground, middle ground, and distance. It is more for the sake of grounding a general rule than for any other reason that such triple division is made, for really, it can hardly be said to obtain in the generality of landscapes, the foreground combining with the middle ground almost as insensibly as this latter subsides into the distance.

We must, however,—as the Barber of Dickens observes —" draw the line somewhere," and such division must be taken for what it is worth.

Thus, then, let us consider it a separate and individual portion, and as that part of our picture, which being at the bottom or lower extremity, represents that division of the natural landscape which is nearest to the observer. Remember, however, that it is not for that reason to be made of more consequence than either the middle ground or distance, nor is it indeed actually requisite that it should be more strongly expressed. The circumstance, however, of its being that part of the picture representing the division nearest to us, makes it necessarily a portion in which the objects come perspectively into larger proportions; and thus, according to such proportions, must the objects be well and clearly expressed, but not in such manner as to be obtrusive, or in any way injurious to the general or individual interest of the subject. Objects thus situated may be well drawn and well coloured without being obtrusively so; and may be made to maintain their position, *as* foreground objects, without injury to the other portions, or to the general effect of the whole; it is indeed difficult so to arrange them—so to manipulate them—that they shall conduce to the general advantage of the picture; but herein is the art. Their presence should be necessary, however, as a part of the whole.

The materials which artists are in the habit of making use of in landscape compositions, are bits of broken ground, rocks, herbs, and leaves, architectural fragments, and so forth, together with figures of men and animals, and the various accompaniments which belong to them.

Now all such are objects which admit of careful rendering, but such rendering as calls for extreme caution in their execution; for it must be constantly borne in mind that they are, for the most part, but accessories and must only be rendered as such.

This rendering, be it remembered though, rather calls for than precludes a proper degree of care and finish; but it must be a consistent finish, of a piece with the rest, as well in the mode of touch as in general tone: forms must be chosen in harmony of line, as well as colour, just in their proportion as regards both.

It is the common practice among landscape-painters to "make up," as it is termed, their foregrounds; that is, to introduce such objects as would be applicable to make part of or actually to form the immediate foreground. That such a system is artificial is not to be denied, but that it is to be objected to on that account is hardly reasonable, when we consider that the means we employ throughout the whole picture are artificial. The end of the art is to exhibit that which will appear to be natural; and that which *might be* may well take the place of that which *is*.

I am aware that I am here treading on delicate ground, and that what I advance looks like an infringement of that line of truth which I have always held to be the true boundary in art: the mark, however, is there; the limit drawn; but with so tender a line that it requires nice discrimination and a guarded step, that the border be not invaded, as, indeed, it too often is, to our sensible disgust.

If your natural foreground be good and sufficient leave it so; by all means, but disdain no proper introduction which may better it, if bettered it can be.

Next to displacement of objects, in reference to composition, false perspective, in near objects, is the most common error. This arises from the non-consideration of the horizon of the picture, when drawing the separate objects introduced.

It is the artist's habit and a good one, too, to make studies or sketches of such objects as are generally useful for foreground appendages. These studies are, for the most part, made irrespectively of any particular horizon; they may have been, at the time of our sketching them, either above us, or opposite to us, or below us, as the case might happen to be—close to us or at some little distance from us. The picture, however, into which we desire to introduce them, or one of them, has, of course, a fixed horizon, and it is always in our power so to alter the drawing, as regards perspective appearance, of such object to be introduced as an accessory, that it shall harmonize in line with the unalterable situation of the horizon proper to the picture.

A practised hand and eye will do this without much trouble, and it is just such practice of hand and eye that every student would do well to accustom himself to, on frequent occasions. Objects of what is called still life are ever before us, for our study, and it would be no unimportant practice to draw objects which may be before us, under another or supposed horizon, different from that under which we view them at the time. It would be a mental drawing, one of calculation, which would bring about good results.

Where any circular form is introduced, as the base of a column, or a wheel, or a millstone, or a roller, or, in fact, any circular object, it is your particular business to consider well your point of sight, for on that depends the drawing of your circle, in regard to its general direction, whether placed on one side or on the other of your picture.

It was a common usage, some forty or fifty years ago, to put into the very corner or corners some particularly dark plant, with large leaves—the slovenliness of its drawing rarely gave us the means of knowing what the plant might be, but, from the general conventional rule, it was understood to be a dock. Now dock-leaves are really beautiful things: there is as much exquisite drawing in a dock-leaf, as much foreshortening, as much graceful curve, as much bold and vigorous angularity, as in the human figure. There is as much perspective, a thing sadly neglected in figure drawing; there is as much—nay, more, variety of light and shade: there is the light which falls upon, the light which is reflected, and, moreover, the light which penetrates and is seen *through* the leaf; there is the cast shadow and the portion in its own shade, and there is the forcible depth of the hollows; there are the beautiful greens of its own local colours, the warm tints, even in its decay; there are the exquisite pearly tints of its various planes of surface, playing with the blue sky or the grey cloud; there are the tender yellows of its veins and the rich purply reds of its stem; there is, in fact, beauty throughout.

All this is sadly, sadly overlooked by painters. I am perhaps running a-head of your practice and of my own, but I rather desire to raise your considerations above what is done by you or by me, not lower my remarks down to a standard of mediocrity. When I look upon our exhibited pictures I cannot help wishing that much more of what is beautiful were at least attempted by hands so able to embody it. But a good time is coming, and beautiful nature will yet assert herself on the painted canvass.

I have spoken of the dock-leaf: the same beauty may be found in millions of plants which grow by the common way. Take but a quarter of a mile of any country road and you will find beauty enough to fill a thousand canvasses.

Suitable as is the dock plant for the embellishment of landscape foregrounds it has been, perhaps, overmuch used, not well used, and has become common—common only in its frequent introduction; it can never be vulgar but by vulgar imitation.

But there is no lack of variety: look at the rich gothic arching of the bright fern, its marvellous tracery, its intricate trellissings, and thousand shadows and lights. Look at the grey-green thistle, with its classical head: what a lovely flower it is; what exquisite drawing do we see in it; what delicate colour.

Watch now the endless twinings and intertwinings of the common wild bine: observe the graceful setting on of the leaves; here is, indeed, study in drawing—form only to be surpassed by that of its pure white bell; and this lovely thing is rendered by the painter thus: dab—dab—dab—dab of dark green for the leaves, dot—dot—dot of white for the glorious flowers. And this is the white wild convolvulus.

The majestic hemlock shares the same fate: a flake of white on the top of a long-tailed Y stands for the hemlock.

And what of the ivy—"the bonny ivy-tree," "the ivy green," that rich, deep green, with its flickering lights, reflecting on its shining surfaces the blue vault of heaven: and how is it treated?—one dull monotonous spread of sombre olive; a gross libel upon its beauty.

And the mallow, and the corn-flower, and the wild hyacinth, and the iris—the waving rush, the primrose, and the dog rose; the bramble, the wild briony, and the wild thyme, and a thousand other wild things, that make one wild to think of. Are they not all at our disposal?

The old Egyptians had little else than the lotus and the papyrus—"the paper-reeds by the brooks," but how they loved them—look at their magnificent architecture and say!

CHAPTER VI.

TREES.

In regard to tree-painting it was a fashion, some time ago, to express, by certain manner of handling, called "*touch*," all the different varieties of foliage, and the differences in the sorts of trees were only understood by such.

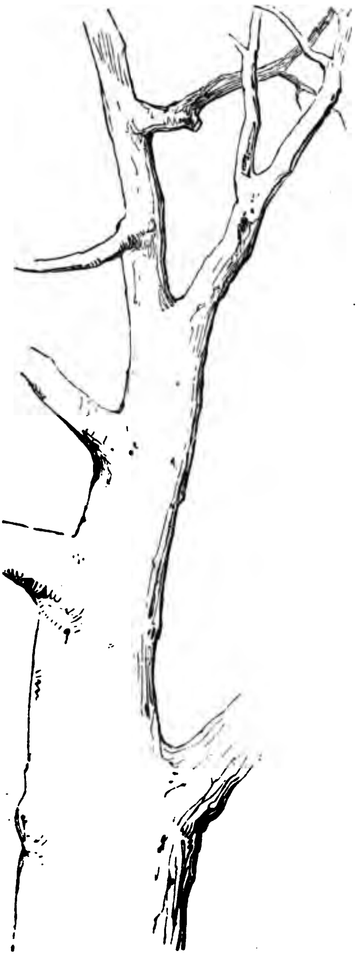
By "*touch*" then was understood a certain conventional treatment appertaining to certain trees. There was "the oak touch," and "the elm touch," and, amongst the rest, a "touch for foregrounds." It obtained less, I believe, with the brush than with the lead pencil, but carried, as it was to excess, it was absurd with either.

Touch is the most dangerous word that ever crept into the language of art: it has done a world of mischief, in the propagation of untruth.

The general form has more to do with the truthful representation of trees than any peculiar touch for the foliage. Were it not for characteristic general form you could hardly distinguish an oak from an elm, were you sufficiently far from it to paint it effectively, as a whole. I do not argue against the specific character of foliage, but I maintain that its general form and bearing, its manner of growth, and its broader characteristics are first to be seized.

With respect, however, to the foliage it must be confessed that some kind or other of *touch* must be adopted, seeing that by touches or spots only, of different shapes, have we the power of expressing leaves; for to draw the outline of each separately would be as impossible as useless.

Let, then, your own dictates of propriety be your guide in this process; but at any rate content yourself not with a mere succession and reiteration of round or oval spots, to represent leaves, which naturally take all varieties of shape in their foreshortenings.



To draw a tree you must learn well its skeleton, for on this depends its general mass.

Ruskin has well observed, on the growth of trees, that, in respect to their stems, so long as they throw off no branches they continue their equal thickness, but as soon as a bough is projected so much of the parent stem is taken from it, and the diminution will be found to take place on that side where the branch outgrew.

This is valuable, as a rule, and calculated to assist much in the drawing of tree forms. There will be exceptions to it, however, but they will not fail to be noticed, in the course of practice.

I would advise studies—careful and elaborate studies—of the various kinds of trees, to be made during the early spring or the latter part of the autumn, when their leaves are few, or none, and their skeletons are laid bare to your view. You will thus have an opportunity of considering the various modes of branching proper to the several kinds of trees. You will find the out-growth of their limbs to resemble in many respects, the setting on of our own. There is a sort of shoulder at the junction of every branch, an enlargement, as it were, at the joint, so planned as that it shall protect and sustain the branch in its growth. This shoulder—common to almost all trees—will be found, however, to exhibit differences of form and character in accordance with the different kinds of trees, observable in the manner of their throwing out branches, whether upward, downward, or horizontally.

Of course the specimens which are known as pollards are exceptions to the rule of growth here named, as by the artificial lopping of their branches, nature is thwarted, and she is obliged to take the course left to her in the healing and strengthening of the wounded parts. The growth still proceeding, an enlargement of the part necessarily takes place, and we have consequently those deformities and excrescences always to be met with in pollard trees.

There are other irregularities of growth also which may be said to form exceptions to a general rule, such as trees growing in exposed situations — by the sea side for instance—where the branches are observed to shrink from the ungenial influence, and to grow more freely on the opposite side.

It will be observed too, that where trees are thickly planted, there will be a tendency to shoot upward towards the free air, and they will be slenderer and more spare in growth as a consequence.

Again, where trees grow out of the side of a steep bank, they will be seen to make a sudden bend to gain the natural vertical position.

Many of these circumstances may be considered as adding to the picturesqueness of a scene in which they appear, but they are to be introduced sparingly, and only *as* exceptions, which they are ever found to be: the effect should have its cause given in explanation.

It is not a little curious to observe how Nature prompts mankind to use the measures which she herself adopts. Man, in declining age, seeks to support his tottering frame with a stick or a crutch. To the same end he adds a buttress to the wall of his old house, just as Nature herself has done in regard to the old oak which grows before his door. Thus we see in all old trees an accumulation of buttress-like appendages spreading outwards from the lower part of the trunks, as the occasion of superabundant weight in the upper portions may demand.

The honest copyist of nature will not fail to notice the difference of more or less angularity in the boughs of different trees. The oak, for instance, is more abrupt and angular in the bendings of its branches than the elm, but less so than the thorn. The ash is more curvilinear, more pendent than many other trees, but less so than the birch. The sweeping branches—particularly the lower ones—of the beech will be obvious as a characteristic: the upward-shooting ones of the poplar not less so. But it would be hopeless, were it not needless, to attempt description by words, of the various characteristics which Nature has given to her forest. Go to her and inquire, pencil or brush in hand, she will not fail to direct its course.

Perspective is not less an important part of tree drawing than it is of every other drawing. It is no uncommon thing to find in the drawings of young amateurs, trees having their branches extended on two sides only of the parent stem—to the right, and to the left—those which ought to appear as growing out towards the spectator, and those retiring or growing away from him, being altogether omitted. This arises from incompetence of foreshortening, or, in other words, a lack of the necessary perspective knowledge. It is, perhaps, sufficient to notice this fact, but it may not be amiss to remind the student that the horizon is the guide, and that the drawing of a finger post, at a four-went way will explain away the difficulty, should such exist.

It is a common error to make the touches which are to express leaves very much too large. Where they are intended to represent groups or masses of leaves, the case is different; but then it is necessary so to form such touches—in variety of shapes, and so forth—that they shall stand for, and appear to be, *masses* of foliage rather than individual leaves: and here the old sin of dashing execution is to be narrowly guarded against: the word used to designate such execution is indeed not inapt; *freedom,*—for such it is called—is in many cases too truly an emancipation from the wholesome guiding laws of truth.

Another very general error in the delineation of foliage, is to make masses and leaves appear as if they were all seen with their flat sides presented to us; whereas this can rarely happen, as they lie—or project towards us, in their setting on—as so many layers; each leaf presenting more or less, its edge, and being thus very much foreshortened. The true effect of foliage, then, cannot be expressed by an assemblage of *round* dots, but must be rendered by flatter or more elongated touches, to represent the foreshortening of the leaves: the reflections of such in still water, being—as a matter of course—altered in position, the forms of the touches are dependent on perspective laws.

Be it remembered too, that in the latter case—that of reflection—the masses will be mostly darker, as it will be the under sides of the leaves which we see, and which are therefore in shadow.

With respect to the different colours of stem and foliage I must refer to the portion of this series "on colour and colouring." Let me, however, remind you that the colour of the light is not that of the shadow, either of stem or foliage.

LONDON: PRINTED BY HARRISON & SONS, ST. MARTIN'S LANE.

REEVES & SONS,

ARTISTS' COLOR MANUFACTURERS,

LEAD PENCIL

AND

MATHEMATICAL DRAWING INSTRUMENT

MAKERS,

And Stationers,

113, CHEAPSIDE, LONDON.

London:
PRINTED BY HARRISON & SONS,
ST. MARTIN'S LANE.

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PREFACE.

The Art of WATER COLOUR PAINTING—a department which is acknowledged the peculiar glory of the ENGLISH SCHOOL—is, like most other scientific inventions, the fruit of the patient labours of successive generations. Under the name of "limning" it was practised by the monks of the middle ages; and the brilliancy of their colours, and the diligent minuteness of their pencils, are handed down to us by the numerous missals and books of devotion preserved in the libraries of the curious. Had not their works been marred by an imperfect style of drawing, (the scientific laws of perspective being as yet undiscovered), the art would have been perfect, for their accuracy was minute and laborious, their study of nature incessant, and their style of work the same, in its chief points, as that of the present day.

The rise of Oil Painting, however, in the 15th and 16th centuries, to which all the attention of the great artists immediately turned, caused the sudden fall and almost total extinction of its sister art. It still lingered, though feebly; and during the 17th and 18th centuries was known to the world only by the tame and washy sketches of the Old School; which, scarcely professing to be more than "tinted drawings," were in truth worthy of no higher reputation.

Part of this may no doubt be ascribed to the difficulties which were thrown in the way of the water-colour artist While Oil Colours were always to be procured ready prepared, Water Colours, being in small demand, were absolutely left to be manufactured by the artist himself; and the old books abound with direction how the colours are, first, "to be burned in a clear fire;" then, "to be quenched in fair water," and lastly, to be rubbed out, and preserved in a shell, or similar receptacle—a tedious and imperfect process, enough to try the patience of any aspiring amateur.

The first attempt to remedy this inconvenience was made, in 1779, by MR. THOMAS REEVES, the founder of the present firm of REEVES AND SONS. Turning his attention to the preparation of water-colours, his efforts were crowned with success; and specimens of his manufacture (water-colours *in cakes*) being presented to *The Society of Arts*, that learned body deemed them of such value as to vote him a LETTER OF THANKS and a SILVER PALETTE, for his useful and ingenious labours.

By this great assistance the Art suddenly revived; and but a few generations have seen it spring from comparative insignificance into the honourable position which it at present occupies.

The investigations commenced by Mr. Thomas Reeves have been unceasingly carried on by the present firm; and it is now universally admitted by the Profession that their productions have arrived, in brilliancy and durability, at the highest degree of perfection. The various additions that have been made by modern Chemists to the list of Colours have been carefully examined; and improved methods (peculiarly their own) of grinding and mixing, have caused the tints to work easily, to flow freely—in short, to have apparently reached the *ne plus ultra*, and to be all that can possibly be desired. Their value has long been acknowledged by the most eminent Artists of the day; and numerous testimonials to that effect are in their possession. A few are here appended, and will be found fully to corroborate all that has been said regarding them.

TESTIMONIALS:

30, Allsop Terrace.

Gentlemen,—I have not yet had an opportunity of using your "Water Colours" to any extent; but, as far as I have tried them, I find them possess the power of giving depth and clearness beyond any water colours I have used; and I think they possess the valuable quality of permanency. Your wax medium I also consider a valuable invention to the artist.

I am, your obedient Servant, JOHN MARTIN,
Painter of "Belshazzar's Feast."

Mornington Place, Hampstead Road.

Gentlemen,—Having made trial of your "Water Colours," in cakes, I find them work both free, clear, and brilliant; and, as far as I can judge from the experiments that I have hitherto made, I think them an improvement on those formerly in use.

If, after testing them further, I find anything worth communicating, I will have much pleasure in forwarding my remarks to you.

I am your obedient Servant, C. STANSFIELD, R.A.

13, Michael's Place.

Gentlemen,—I have now given the "Colours" a fair trial, and have pleasure in saying that, according to my judgment, they fully bear out the character given of them in your circular. I find them very brilliant and pleasant in working, and the medium most excellent.

I am, Gentlemen, yours obediently, CHAS. H. WEIGALL,
Member of the Society of Painters in Water Colours.

6, Argyle Street.

SIR WILLIAM NEWTON begs to inform Messrs. Reeves and Sons, that he has tried the "Water Colours," which they sent to him, for the purpose of ascertaining his opinion of them, and he finds that they work both free and pleasant, as well as possessing great power and brilliancy. He thinks them to be an improvement upon the usual mode of preparing Water Colours; and he considers the intense Madder Lake to be a very valuable and beautiful colour.

Miniature Painter in Ordinary to Her Majesty, Prince
Albert, and the late Queen Dowager.

23, Charlotte Street, Portland Place.

Gentlemen,—At your request I have made trial of your "Water Colours," and have much pleasure in communicating the result. They possess the rare and important qualities of brilliancy, transparency, and power; and afford great facility in producing even tints. Mrs. V. Bartholomew has also used them in her Portraits and Miniatures, and approves of them exceedingly.

I remain, &c., VALENTINE BARTHOLOMEW,
Flower Painter to Her Majesty, and the Duchess of Kent.

25, Mornington Place, Hampstead Road.

Gentlemen,—I have made a careful trial of your Colours, and have much pleasure in stating that I think they possess two qualities of great value, and which will, no doubt, be sufficient recommendation for them to whoever use them:—the first of these is, the power, purity, and brilliancy they retain in repeated washes, especially in dark and strong colours, which with the ordinary Water Colours is so difficult of attainment: the other quality is the extraordinary clearness, evenness and solidity that the most delicate wash has. Both these fine qualities, I need not say, will soon recommend your Colours to the generality of the Water Colour Painters of the day.

I am, &c., W. L. LEITCH.

P. S. Your new preparation of Madder is excellent, and will be a great addition to the permanent Colours.

York Cottage, North End, Walham Green, Fulham.

Gentlemen,—I have made a trial of your Colours, as you requested, and am so well satisfied with the result, that my next season's Sketching shall be conducted with them alone. They flow equally easy and free with any other Water Colours I have used; but possess one or two peculiarities that would favour the attainment of a very beautiful manner, by any one at all conversant with the material (Water Colours). The peculiarities I allude to, are an extremely soft and pulpy state under working; and allowing the painter to "pull out," or remove colour, even in the light parts of a sky, with the utmost precision and ease.

I am, &c., J. B. PYNE,
Member of the Society of British Artists.

No. 7, Robert Terrace, Chelsea.

Gentlemen,—I have delayed writing to you in order that I might first avail myself of a favourable opportunity of testing in a great degree the qualities of your "Water Colours:" this I have done, and cannot hesitate to say, I found them in every way suited to the purposes of Water Colour Painting. They are pure and bright in Colour, and are well grounded; they wash evenly, and work pleasantly; if to this be added the advantage of permanency, I apprehend little more is desired.

I am, &c., HENRY WARREN,
President of the New Society of Painters in Water Colours.

5, De Crespigny Terrace, Denmark Hill.

Gentlemen,—I beg to say that your "Water Colours" work remarkably smooth, and possess great clearness and brilliancy; in a few days I hope to use them with more attention, when I shall have much pleasure in offering you my candid opinion.

I remain, &c., S. PROUT.

Duppa's Hill, Croydon.

Gentlemen,—I have tried your "Water Colours," which you were so kind as to forward to me, and have much pleasure in bearing testimony in favour of their many excellent qualities. They are altogether, I think, a decided improvement in the manufacture of Water Colours, by the great facilities they afford in working, as well as by their superior brightness.

I remain, &c., T. H. FIELDING.
Professor of Painting in Water Colours to the Senior Classes at the Hon. East India Company's Military College, Addiscombe.

12, Pine-Apple Place, Edgware Road.

Gentlemen,—I beg to thank you for a box of "Water Colours" you have been so kind as to send me. *They seem to me to be excellent in all respects;* but I am so little in the habit of using Water Colours, that my testimony as to their value, I fear will be of little weight.

I am, &c., C. R. LESLIE, R.A.

Streatham Place, Brixton Hill.

Gentlemen,—Having been out of town, I have hitherto been unable to give the "Water Colours," you have been so kind as to send me, the attention they deserve. They decidedly possess the qualities of brilliancy and depth, in a very superior degree, and appear to afford increased facilities in working.

I am, &c. DAVID COX, Jun.

Terrace House, Lansdowne Road, Bath.

Gentlemen,—I feel great pleasure in adding my testimony in favour of your "Water Colours," which I have found both pleasant to use, and possessing great brilliancy and depth of tone; and I think there is every prospect of their being unusually permanent.

I have the honour to be, &c. W. N. HARDWICK.

9, Chester Street, Grosvenor Place.

Gentlemen,—I have made a trial of your "Water Colours," and beg to state my testimony as to their possessing those qualities which you state, namely—brilliancy, transparency, and power; and they certainly afford great facility in working. I have very little doubt, from the nature of the material (though time has not yet admitted of a fair trial), that they possess that which has hitherto been the great desideratum of Water Coloured Painting—permanency.

I am, Gentlemen, &c. F. Y. HURLSTONE,
President of the Society of British Artists.

Clapham New Park.

Gentlemen,—Having read an account in the Newspapers of "Water Colours," invented by you, I felt desirous of proving them, which I have done in various ways, viz.:—First by broad washes of Colour, and, secondly, by uniting the different tints in the extreme distances of a picture, the middle distances and foregrounds being, in my opinion, the most decided test to be adopted. I have satisfactorily proved their superiority over any other colours made during my experience; indeed, during the last twenty-five years. I find these Colours work very freely, are beautifully transparent,—a point so desirable in painting Italian Scenery, Sunsets, Draperies, and Flowers—indeed, so fully do they answer to the various branches of Painting I have been accustomed to, that I shall, perhaps, never use the old Water Colours again. I have not yet proved them on Ivory, but I doubt not for an instant the great value they will be to the Miniature Painter, as they possess such transparency and sweetness of tone, so requisite in the flesh tints.

I am, Gentlemen, your obedient Servant, H. M. WHICHELO.
Professor of Drawing and Painting at the
Clapham, Stockwell, and Stepney Grammar Schools.

53, Upper Charlotte Street, Fitzroy Square.

Gentlemen,—I have been for some time using your prepared "Colours," and I find them in every respect well adapted for painting on Ivory. I also think, from what I have seen of your Intense Madder, that it will be a valuable acquisition to Miniature Painters.

I am, your obedient Servant, WILLIAM BOOTH.

2, Stamford Villa, Fulham Road.

Gentlemen,—I have tried your "Water Colours," and am much pleased with them; they possess great vividness and depth of colour, and flow and work freely.

I am, Gentlemen, your obedient Servant, HABLOT BROWNE.
[The eminent Illustrator "Phiz."]

57, Regent Street, Cheltenham.

Dear Sirs,—It is ever a source of the highest gratification to an Artist to give his testimony in favour of any medium by which Art can be brought nearer to perfection. It is, therefore, with great pleasure I am enabled to state, that I have in every stage of progression, from the lightest tint to the deepest shade, singly, and in combination, applied your "Water Colours," in the most satisfactory manner. I find them wash on most evenly, settling into form with the greatest precision, but without hardness. They are exceedingly pure in colour and tint, being soft and delicate, rich and deep; and are, in my opinion, fully adequate to the production of every pictorial effect. I am much delighted with the clearness and ease with which wash takes upon wash, and touch upon touch; in this respect they are superior to all other colours now before the public: and I make no doubt but that ere long they will be (as indeed they ought to be) in very general use, and that they must be highly estimated by Artists and Amateurs.

I am, Gentlemen, very truly yours, AARON PENLEY,
Professor of Drawing and Perspective to the Hon. East India Company's Seminary, Addiscombe; and Member of the New Society of Painters in Water Colours.

Dudley Villa, Park Place, Paddington.

Gentlemen,—I have made some trials of your "Water Colours," and I think they are capable of producing a very brilliant and vigorous style of Water Painting, especially with the aid of the Maguilph. The Intense Madder is a valuable and beautiful Colour.

I am, Gentlemen, yours, &c. H. BRIGHT,
Member of the Society of Painters in Water Colours.

25, The Polygon. Somer's Town.

Gentlemen,—I have just had an opportunity of trying the effect of your "Water Colours," and think it but justice to you to say, that of all I have ever used, they possess the greatest facility of flowing, and are most easily and evenly laid on the paper, while the transparency, usually obtained by using large volumes of liquid, is apparently increased by the peculiar nature of the vehicle you have employed. I shall have much pleasure in trying them still further.

I am, Gentlemen, your obedient Servant, T. C. DIBDIN.

12, West Beach Street, Hastings, Sussex.

Sirs,—Since my arrival here, I have procured some of your "Water Colours," and can confidently bear testimony to their superior quality.

Your obedient Servant, W. HUNT,
Member of the Society of Painters in Water Colours.

14, Buckingham Street, Strand.

Sirs,—As you requested, I have tried your "Water Colours," and am pleased with them; they seem to possess the advantage over the old mode, in your being able to take a fuller pencil of colour, and more readily, and to work more like the freedom and fullness of Oil. If, as I hope, I may be excused by my Brother Artists in the Water Colour Department, for thus offering an opinion.

I am, Gentlemen, your obliged Servant, WM. ETTY, R.A.

And numerous other Testimonials equally favourable.

REEVES AND SONS,

113,

CHEAPSIDE, LONDON.

WATER COLOURS.

These Colours flow easily, and the artist is enabled, by their beautiful transparency and depth, to depict nature in all its grandeur and magnificence with a truth hitherto unattainable with the Colours prepared as of old. They readily dissolve in water, and in tone are equal to oil; the most delicate tints are firm and sharp—will bear a repetition of washes, without the danger of moving or destroying their transparency or brilliancy; and in the greatest depths cannot be surpassed by oil.

Reeves and Sons' Cakes of Water Colours.

ONE SHILLING PER CAKE.

WHOLE CAKE.

HALF CAKE.

Antwerp Blue
Azure Blue
Bistre
Blue Black
Blue Verditer
Brown Ochre
Brown Pink
Bronze Green
Burnt Umber
Burnt Sienna
Burnt Ochre
Chrome Yellow, Nos. 1, 2, & 3 shades
Cologne Earth
Constant White
Dragon's Blood
Flake White
Gamboge
Green Bice
Green Verditer
Hooker's Green, Nos. 1 & 2 shades
Indigo
Indian Red
Italian Pink
Ivory Black
King's Yellow
Lake
Lamp Black
Light Red
Light Blue
Naples Yellow
Neutral Tint
Olive Green
Orange
Payne's Brown
Payne's Grey
Permanent or Emerald Green
Prussian Green
Prussian Blue
Purple
Purple Lake
Raw Umber
Raw Sienna
Red Lead
Red Chalk
Roman Ochre
Sap Green
Spanish Ornotto
Vandyke Brown
Varley's Purple Grey
Venetian Red
Vermilion
Ditto, Chinese
Yellow Lake
Yellow Ochre

HALF CAKES of the above, SIXPENCE per Cake.

EXTRA PRICE.

ONE SHILLING AND SIXPENCE PER CAKE.

Chinese Crimson
Cobourg Yellow
Crimson Lake
Indian Yellow
Intense Blue
Madder Purple
Madder Brown
Mars Yellow
Permanent White
Scarlet Lake
Scarlet Vermilion
Sepia
Warm Sepia

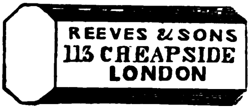
	s.	*d.*		*s.*	*d.*
Burnt Carmine ... per cake	5	0	Mars Orange ... per cake	5	0
Cadmium Yellow ...	5	0	Madder Lake, or Madder Pink	3	0
Cobalt Blue	2	0	Orange Scarlet Madder ...	3	0
Egyptian Blue ...	2	0	Permanent Red	2	0
Finest Carmine	5	0	Permanent Scarlet ...	5	0
French Ultramarine ...	3	0	Permanent Blue	3	0
Gallstone	5	0	Rose Madder	3	0
Intense Madder ...	3	0	Royal Blue, or Smalts ...	5	0
Lemon Yellow	2	0	Ultramarine ... £1	0	0

HALF CAKES of the above, HALF PRICE.

REEVES AND SONS'

OCTAGON SHAPED WATER COLOUR.

REGISTERED



No. 76,407.

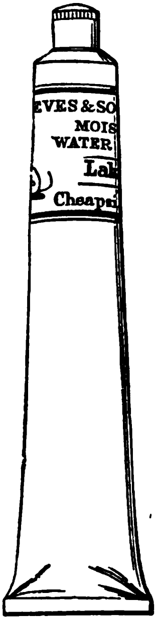
MESSRS. REEVES & SONS beg to submit a NEWLY-SHAPED COLOUR, as represented above, and which they have PROTECTED BY REGISTRATION. The advantage in the use of this shape will be manifest, as by reason of its broad end the required quantity of Colour may be produced with the greatest facility.

Prices, same as the usual shaped cake.

May also be had in cakes twice the size, double price.

REEVES AND SONS'
MOIST WATER COLOURS.

In order to afford increased facilities in sketching from nature, MESSRS. REEVES & SONS also manufacture their WATER COLOURS MOIST, IN TUBES or PANS, by which process they are enabled to add materially to the richness, brilliancy, depth, and transparency of the Colours, and to save much of the artist's time when at work. These possess qualities which enable the artist to paint with as much freedom, boldness, and effect on paper, as in oil on canvas; and are warranted to retain their moisture and fresh working, &c., in any climate.



MOIST WATER COLOURS

IN COLLAPSIBLE TUBES,

ALSO IN GUTTA PERCHA PANS.

Prices the same as the Cakes of Water Colours.

ALSO IN

HALF PANS, HALF PRICE.

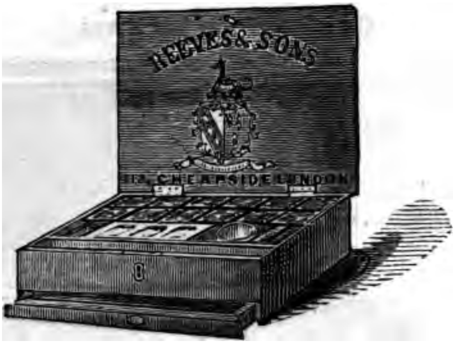
BOXES OF WATER COLOURS.

Slide Top Boxes.

Mahogany, French polished, with brushes, and				Half Cakes.			Whole Cakes.		
				£	s.	d.	£	s.	d.
		6 colours	... each	0	3	6	0	6	0
Ditto	ditto	12 ditto	... ,,	0	6	0	0	10	6
Ditto	ditto	18 ditto	... ,,	0	9	0	0	15	0
Ditto	ditto	24 ditto	... ,,	0	12	0	1	0	0

Lock and Drawer Boxes.

Mahogany, French polished, with brushes, and				Half Cakes.			Whole Cakes.		
				£	s.	d.	£	s.	d.
		12 colours	... each	0	12	0	0	15	0
Ditto	ditto	18 ditto	... ,,	0	16	0	1	1	0
Ditto	ditto	24 ditto	... ,,	1	1	0	1	7	0



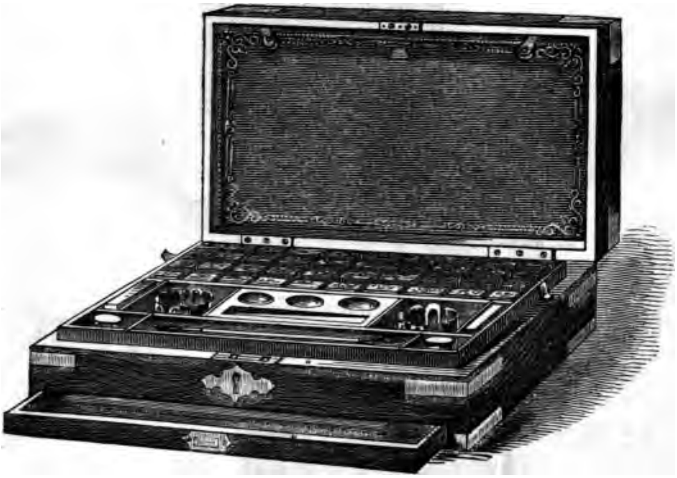
Complete Boxes.

				£	s.	d.
Mahogany, French polished, with lock, drawer, slab, water glass, brushes, &c.	12 colours and palette	...	each	1	1	0
Ditto ditto	18 colours, and saucers	...	,,	1	10	0
Ditto ditto	24 ditto ditto	...	,,	2	2	6

Complete Caddie-Lid Boxes.

	Mahogany.	Rosewood.	Brass Bound.	
			Mahogany.	Rosewood.
French polished, with slab, water glass, brushes, saucers, chalks, portcrayon and stumps, solid sketch block, and drawing stand, &c., and 12 colors ...	1 12 0	2 0 0	2 2 6	2 5 0
Do. do. do. 18 colors ...	2 4 0	2 15 0	2 15 0	3 3 0
Do. do. do. 24 ,, ...	3 3 0	3 13 6	3 13 6	4 4 0

Complete Caddie Lid Boxes.



	Mahogany.	Rosewood.	Brass Bound.	
			Mahogany.	Rosewood.
French polished, with slab, water glasses, brushes, saucers, chalks, portcrayon and stumps, solid sketch block, drawing stand, and 30 colors, including carmine and other extra-priced colors	4 4 0	4 14 6	4 14 6	5 5 0
Do. do. do. 40 colors ...	5 5 0	5 15 6	5 15 6	6 6 0

Fancy Inlaid, Buhl, and Silver-bound Boxes, made to order.

Prepared Chinese White,

1s. per Bottle.

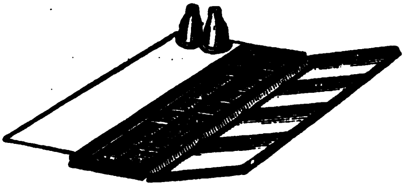
Prepared Ox Gall,

In pots	1s. each.
Liquid, in Bottles	1s. „

Reeves & Sons' Wax Water Colour Maguilph.

1s. 6d. per Bottle.

Japanned Tin Sketching Boxes.

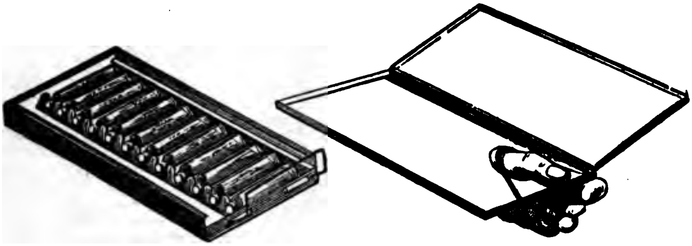


*** The following prices are for empty boxes; when filled they will be charged with the addition of the Colours, according to the assortment, for prices of which see pages 11 and 12.

Boxes, with lid to fold over to form the palette, to contain—

	s.	d.
6 Half-cakes, or half-pans of moist colour ... each	4	0
8 Ditto	4	6
12 Ditto	5	6

	s.	d.
6 Whole Cakes, or 6 pans of moist colour ... each	4	0
8 Ditto	4	6
10 Ditto	5	0
12 Ditto	5	6
16 Ditto	6	6
18 Ditto	7	0
20 Ditto	8	0
22 Ditto	8	6
24 Ditto	9	6



Box with lid to fold over, to form the palette, to contain

6 Tubes Moist Water Colours	6s.	10 Tubes Moist Water Colours	7s. 6d.
8 Ditto	7s.	12 Ditto	8s.

Dippers for fastening on the Tin Colour Boxes for holding Water, Single and Double, in a variety of Patterns.

Japanned Water Bottles, with Cups.

	Oval.	Round.
Large size	3s. 6d.	3s. 0d.
Small ditto	3 0	2 6

Also kept in Copper, with Cups plated inside.

OIL COLOURS IN COLLAPSIBLE TUBES.

EXTRA COLOURS, in 2-inch Tubes.

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Vermilion, 6d. each.

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ONE SHILLING EACH.
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- French Ultramarine
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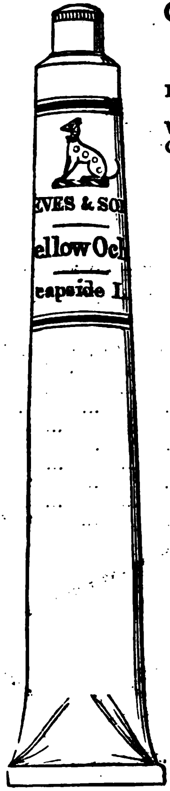
- Madder Purple
- Rose Madder
- Indian Yellow
- Gamboge
- Mars Yellow
- Malachite Green
- Scarlet Vermilion



Antwerp Blue
Asphaltum
Bone Brown
Brown Pink
Burnt Sienna
Blue Black
Brown Ochre
Burnt Roman Ochre
Burnt Umber
Black Lead
Bitumen
Chrome Yellow, 1, 2, & 3
Cologne Earth
Crimson Lake
Cappah Brown
Emerald Green
Flake White
Ivory Black
Indian Red
Indian Lake
Indigo
Italian Pink
King's Yellow
Light Red
Lamp Black
Mummy
Maguilph
Naples Yellow
Patent Yellow
Permanent Blue
Permanent White
Purple Lake
Prussian Blue
Raw Umber
Raw Sienna
Roman Ochre
Sugar of Lead
Scarlet Lake
Terra Vert
Venetian Red
Vandyke Brown
Verdigris
Yellow Ochre
Yellow Lake

IN SINGLE TUBES, FOUR PENCE each.—DOUBLE TUBES, EIGHT-PENCE each.

THE MORE EXPENSIVE COLOURS ARE PUT IN THE SMALLER TUBES.

Portable Japanned Boxes of Oil Colours.

	£	s.	d.
Complete, containing 12 colours in metal tubes, oils, varnish, brushes, palette, &c. Size, 9 in. by 7 in., and 2¼ in. deep ..	1	5	0
Ditto, ditto, 12 colours, with grooves underneath, containing millboards for sketching	1	9	0
Ditto, ditto, 16 colours. Size, 10 in. by 7 in. and 3 in. deep ...	1	14	0
Ditto, ditto, 20 colours do. Size, 12½ in. by 8½ in., and 3½ in. deep	2	0	0

Sketching Oil Colour Box.

Containing 12 tubes, 3 bottles oil and varnish, palette brushes, dipper, knife, &c. 21*s.*

POWDER COLOURS,

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Small Bottles of Powder Colours, *6d.* each. Extra Colours, 1*s.* each.

Chinese Vermilion.

In Packets—1*s.* each.

Fine Carmine.

In Papers—*6d.*, 1*s.*, and 2*s.* each.

Liquid Colours for Maps and Plans.

		£	*s.*	*d.*
Boxes containing 10 colours, with cups and brushes complete	each	1	0	0
Single bottle of Carmine	...	0	1	6
Ditto Verdigris		0	1	8
Ditto Prussian Blue, and other colours ...	...	0	1	0

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Engineers' and Architects' Black Drawing Ink.

One Shilling each.

Superfine Indian Ink.

OILS, VARNISHES, &c.

Copal Oil Varnish.
Copal Spirit ditto.
Mastic Varnish.
Japan Gold Size.
Nut Oil.

Poppy Oil.
Linseed Oil.
Pale Drying Oil.
Spirits of Turpentine.

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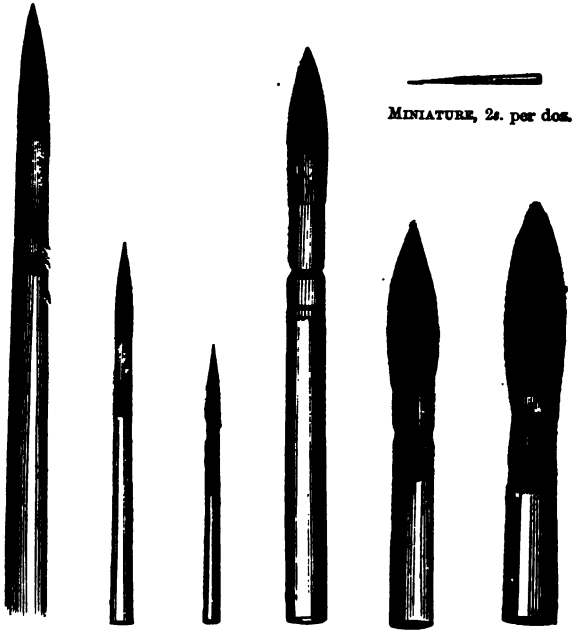
Camel Hair Pencils.



MINIATURE, 2*s*. per doz.

GOOSE. DUCK. CROW.
One Shilling per Dozen.

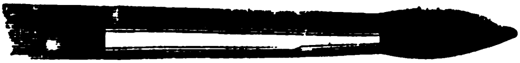
EXTRA
GOOSE, 1*s*. 6*d*.

SMALL
SWAN, 2*s*.

LARGE
SWAN, 3*s*.

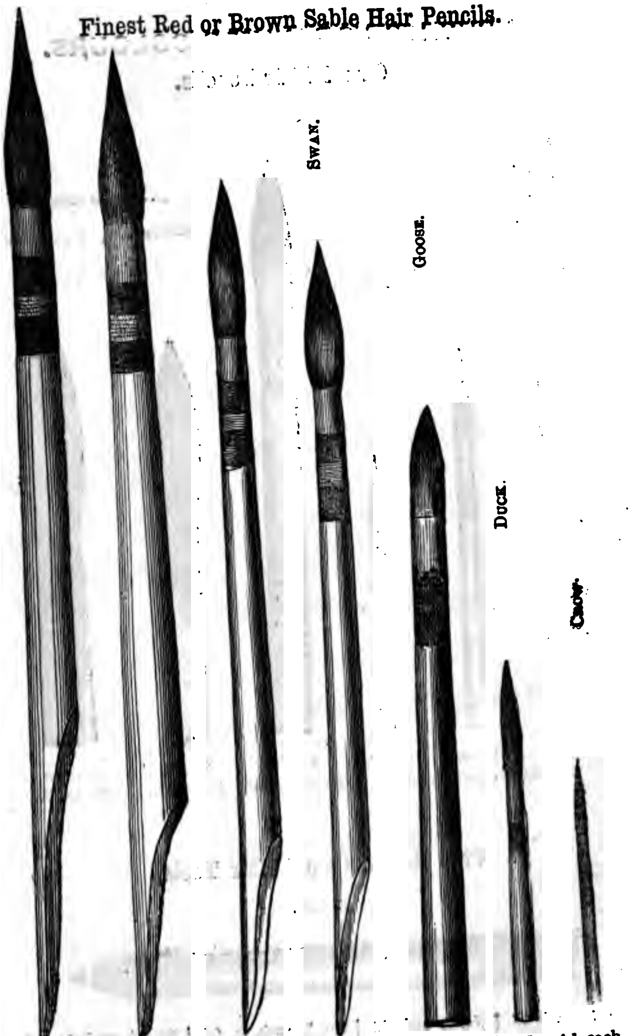
Fine Round Camel Hair Tools,

IN TIN.



No. 1, each 3*d*.	No. 4, each 6*d*.	No. 7, each 1*s*. 0*d*.	No. 10, each 1*s*. 6*d*
2, ,, 4*d*.	5, ,, 8*d*.	8, ,, 1*s*. 3*d*.	11, ,, 1*s*. 9*d*.
3, ,, 5*d*.	6, ,, 10*d*.	9, ,, 1*s*. 4*d*.	12, ,, 2*s*. 0*d*.

Finest Red or Brown Sable Hair Pencils.



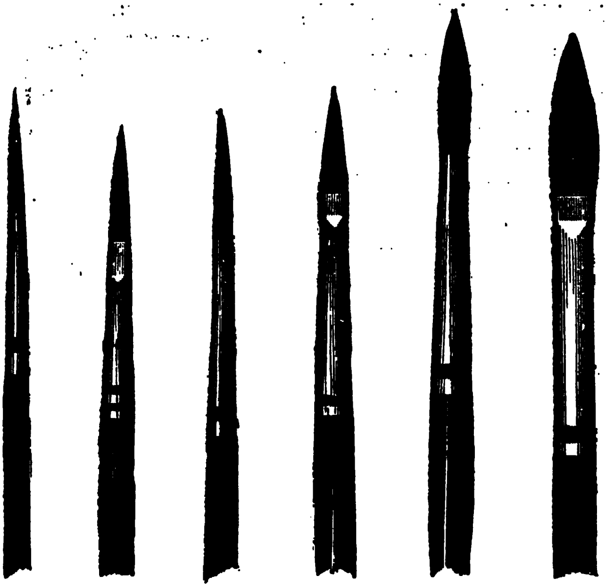
3s. 6d. 2s. 9d. 1s. 8d. 1s. 8d. 6d. 4d. each.

Also kept in larger sizes, at 5s. 6d., 7s. 6d., &c.

Writer's Long Hair 8d., 10d., and 1s. each.

Best Sable Pencils,

IN TIN TUBES—ROUND OR FLAT.

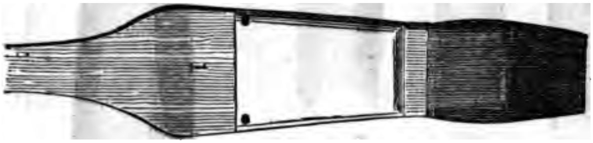


EACH

No. 1, 6d. No. 2, 8d. No. 3, 10d. No. 4, 1s. No. 5, 1s. 3d. No. 6, 1s. 6d.

No.	Flat.	Round.
No. 7	each 2s. 6d.	each 3s. 0d.
8	3 0	4 6
9	4 6	5 0
10	5 0	7 0
11	7 0	9 0
12	9 0	10 6

Fine Flat Camel Hair Tools, In Tin.



½ inch, No. 1, each 4d.	1¼ inch, No. 4, each 9d.	2 inch, No. 7, 1s. 2d.
¾ ... 2, ... 6d.	1½ ... 5, ... 10d.	2½ ... 8, 1s. 4d.
1 ... 3, ... 8d.	1¾ ... 6, ... 1s.	Larger in proportion.

Fine French Sable Hair Pencils, In Quills.

French Sable Hair Pencils, In Tin Tubes, Round and Flat.

Poonah Brushes.

BRUSHES FOR OIL COLOURS.

Finest Hog Hair French Tools,

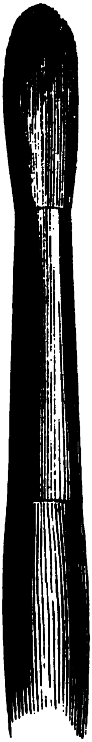
IN TIN, ROUND OR FLAT.

Nos. 1, 2, 3, 4, 5 and 6 ... each 4d.

7 ...	5d.	No. 10 ...	8d.
8 ...	6d.	11 ...	10d.
9 ...	7d.	12 ...	1s.

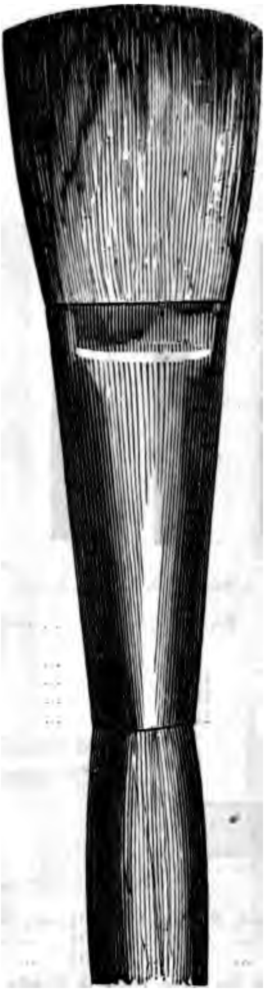
Round.
No. 2.

Flat.
No. 4.



Round.
No, 6.

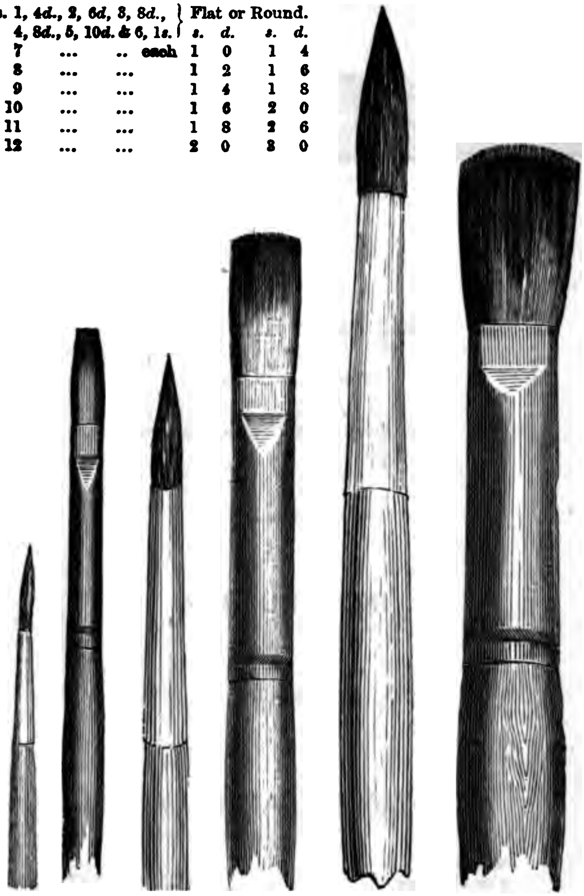
Flat. No. 12,



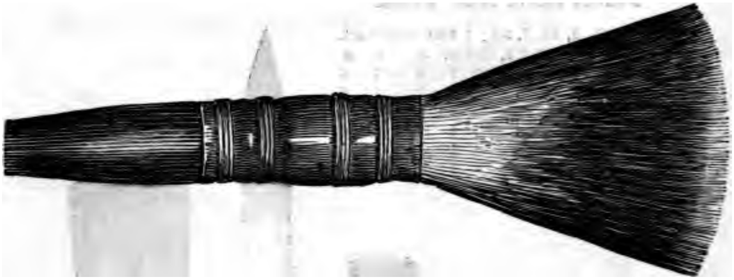
Finest Sable Hair Tools.

Nos. 1, *4d.*, 2, *6d*, 3, *8d.*, 4, *8d.*, 5, *10d.* & 6, 1*s.* } Flat or Round.

			s.	*d.*	*s.*	*d.*
7	...	.. each	1	0	1	4
8	...	...	1	2	1	6
9	...	...	1	4	1	8
10	...	...	1	6	2	0
11	...	...	1	8	2	6
12	...	...	2	0	3	0



Round. No. 2. Flat. No. 4. Round. No. 6. Flat. No. 8. Round. No. 10. Flat. No. 12.



Round Badger Hair Softeners.

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Best Fitch Hair Pencils, sorted sizes.

INDIA RUBBER.

ARTISTS' PREPARED CANVAS.

WIDTH.
¾ or 27 inches
⅞ ,, 30 ,,
yard ,, 38 ,,
3 feet 6 ,,
3 ,, 10 ,,
4 ,, 6 ,,
5 ,, 2 ,,

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For Sketching in Oil.

30 inches by 22, per sheet, 1*s.* 0*d.*

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Imperial	30	„	21
Rough Imperial	30	„	21
Thick Imperial, 90 lb.	30	„	21
Extra thick Imperial, 140 lb. ...	30	„	21
Double Elephant	40	„	27
Antiquarian	53	„	31

Imperial Drawing Cartridge.

Emperor ... ... 72 inches by 48

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54 inches wide.

Coloured Crayon or Drawing Paper.

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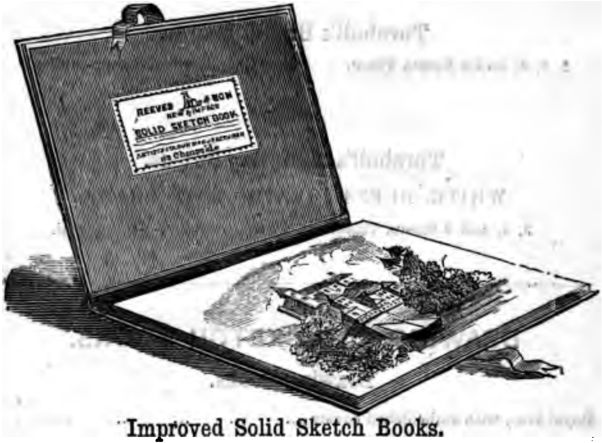

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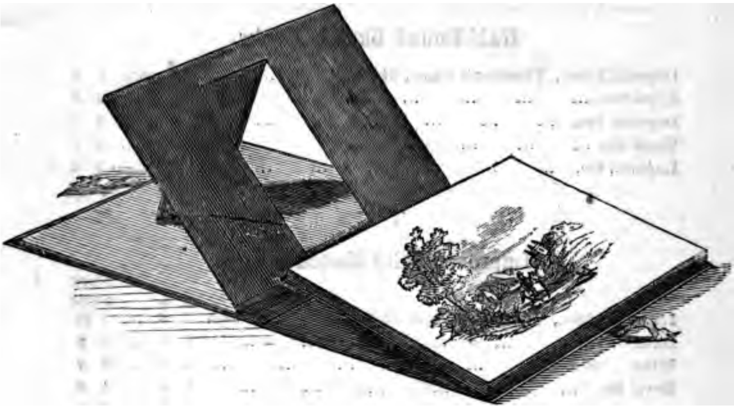

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REMARKS ON THE LEAD PENCIL.

These remarks are especially intended to apply to the use of the Lead Pencil, the mineral of which it is made and the various substitutes which have from time to time been employed, since the Cumberland mines have been less productive, to procure certain qualities which the purest lead has rarely possessed.

There can be no doubt that, of all the kinds of black-lead for making pencils, Cumberland lead is the most perfect for all purposes connected with art. In fact, no other material ever possessed the same degree of richness of colour and the quality of ready erasure, and no other ever appears to have been discovered which could be used in its natural state. That which is found in the Balearic Islands, and called *Spanish*, is too stony, and full of grit; another, from Ceylon, though purer than any foreign plumbago known, in the excess of its carbon, and the small proportion of iron and earth matter which it contains, is too soft and flaky; that which is called *Mexican* is really obtained from mines in Bohemia, and is also friable and earthy. Other varieties from Sicily, from California, from Davis' Straits, and elsewhere, have been tried, but all have proved unfit for the use of artists. Cumberland lead is the only black-lead ever found, that, in its native state, could be cut into slices, and thus be inserted into the channels of the cedar pencils. This alone is a remarkable test of its superior fitness as a native lead.

Some or all of the varieties of lead above enumerated, have been compounded into substitutes for Cumberland lead, and the compounds thus formed have been worked into pencils variously designated "prepared," "purified," or "composition." These different leads have, by means of gums and resinous matters, been either kneaded in a plastic state, and forced into the channels of the cedar-wood; or, more frequently, combined and ground with substances with which they will bake to the required hardness, or with others which will fuse, and the mass solidify when cold. The German pencils of ornamental exteriors, which have recently been imported in large quantities, are, it appears, made of clay mixed with Bohemian lead, and a glass which fuses at a moderate temperature; these materials are ground in water together, and dried slowly to a stiff plastic state, and then put into a vessel like that used for forming maccaroni; under a powerful press this composition is forced through holes in the bottom of the vessel, thus forming the material in to square threads of the required sizes. These are laid in convenient lengths in wooden troughs, which keep them straight till they are thoroughly dried. they are then laid in similar troughs or channels on iron plates, and put into a *muffle*, or furnace, subjected to a degree of heat sufficient to render them hard and insoluble, and are then placed into the channels cut in the wood, and glued there: the different degrees of hardness depend upon the proportion of the ingredients. All these pencils, however, are harsh in use, and their marks cannot be entirely erased.

This pencil, however, is not so injurious to art, or so objectionable as those made by combining inferior and cheap leads with sulphuret of antimony, or pure sulphur, and the greater the proportion of this ingredient; the harder the composition. When ground with the lead—generally that called Mexican—the compound is put into an iron pot or frame, and subjected to the degree of heat required to semifuse the combining ingredient; it is then, whilst hot, put under a press, and kept there till it is cold, when it is turned out as a block ready to be cut into slices and inserted into the cedars.

The impossibility of rubbing out a composition, when sulphuret of antimony is used, led to the rejection of the sulphuret and the employment of sulphur only, treating these ingredients as before. This makes a better composition in the quality of rubbing out, but possesses in a greater degree than the former a serious evil. The sulphur is readily set free by bodies which attract it, and memoranda made with this composition can be reproduced although rubbed out, as far as with such composition is practicable. If the place where the writing was be wetted with an alkaline liquor, a sulphate will be formed, and if, after drying, it be again wetted with acetate of lead, when again dry it will exhibit the writing in sulphuret of lead. This is a dangerous property for persons who may require to make notes not intended to remain or be again producible. To an artist it may be very injurious as regards the purity and security of his drawings, for many of the colours which have metallic bases are liable to be affected if they come in contact with the lead of sulphuretted pencils. It can be easily ascertained whether or not the pencil contains sulphur by a ready and simple experiment. If lines be drawn with the suspected pencil on a piece of paper, and lapped with the mark in close contact with any bright silver surface—as a spoon—in a few hours, if it contains sulphur, a corresponding dark line in sulphuret of silver will be found on the back of the bowl of the spoon, formed by the action of the sulphur on the metal.

The indispensable qualities of a black lead pencil are, that it shall work freely, possess no extraneous matter, be free from grit, bear moderate pressure, have a lustrous and intense black colour, and its marks be easily erased.

Lustre, intense colour, freedom in working, and ready erasure, Cumberland lead possessed in an eminent degree, beyond all other lead known; but its uncertain temper, and occasional grit—properties common to all leads in a natural state—gave rise to its amalgamation with other substances, which have been enumerated, and though some of the qualities in which Cumberland lead failed have been obtained, with varying success, by these amalgamations, its especial and valuable qualities, when pure, have, in the same ratio, been deterioriated or destroyed. Thus the artist has been left to choose between the evils of a native and a spurious lead, until the recent discovery, by Mr. Brockedon, of a process by which Cumberland lead is made perfect. Personal investigation enables **Messrs. Reeves** to speak of this with confidence, and their pencils, made from this lead, are quite pure, and possess in an eminent degree the qualities which are required.

It must be observed, however, that no pencil appears to be the same at all times; this arises from the nature of the paper, whether hard or soft, or the condition of the atmosphere, which affects it materially. The same pencil on smooth or rough, moist or dry paper, will mark as if four different pencils had been used; the softer and darker degrees of lead are weaker, and from their very nature, yield more readily than the harder varieties. To ensure strength in the material, and also to obtain breadth and richness of colour freely, thicker leads than are ordinarily made into pencils are chosen. Notwithstanding the advantages thus gained in firmness, the natural strength of the lead is aided by the cedar in which it is placed; and before the pupil commences his lesson, it may not be altogether unimportant to give some instructions for cutting the pencil.

To obtain the required support of the wood, the pencils should be cut at the angles here shown—those of a hard and medium quality like Fig. 1, softer qualities like Fig. 2 and cut with a *sharp* knife evenly, so that the wood may support the lead everywhere alike. When attempted to be cut with a *blunt* knife, and the point is at length formed (after many fractures as seen in fig. 3, which is the usual form given by young hands), it breaks again and again, and cannot be used firmly, or with the required pressure for the deeper tones of colour.

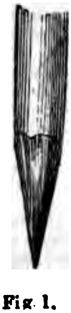

Fig. 1.

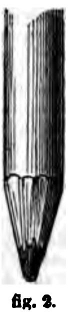

fig. 2.

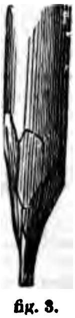

fig. 3.

REEVES & SONS'
Best Drawing Pencils for Artists

MANUFACTURED FROM

Brockedon's Patent Cumberland Lead, which gained the Council Medal at the Great Exhibition of 1851.

SIXPENCE EACH.

H Fine Outline
HH Architecture
HHH very hard, for distance
HHHH extra hard and fine
HB hard and black, for general drawing
EHB extra hard and black
B black, for shading
BB very black, for ditto
F fine sketching
FF extra fine sketching
BBB extra black, for shading
BBBB ditto, extra ditto

Reeves' BBBBBB Pencils

For Broad Drawing, 1*s.* each.

Prepared Drawing Pencils,

SECOND QUALITY—FOURPENCE EACH.

H HH HHH HHHH HB EHB B BB F

Polished & Gilt Drawing Pencils,

Of Eight various shades, 3*d.* each.

Leather Cases,

Of 3 pencils	...	1*s.* each.
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Harding's Prepared Lead Pencils,

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Burgess's Pencils, 1*s.* each.

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Three Degrees, in a paper case, 6*d.* per case.

Mordan's Ever-pointed Leads

FOR REPLENISHING CASES.

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Chalks.

Complete Boxes of Chalks, assorted black, white, and red, port crayon, stumps, &c. ... ... 5*s.* each.

Fine Hard Black Chalk, Italian Black, Fine white, Italian white, and red chalk.

Chalk Pencils.

Fine white, red, Italian black, Conté, and White French chalk.

Crayon Pencils.

Academy Chalks.

In Boxes containing 1 dozen, assorted black, white, and red 6*d.* per box.

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FOR DRAWING, AS IN WATER COLOURS.

Box, containing 12 shades, 4*s.*

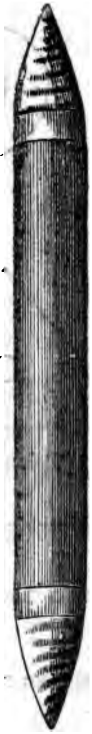
Swiss Crayons.

Boxes of soft Crayons,	containing	36 shades, (quarter sets),	12*s.*	each.
Ditto	ditto	ditto 72 shades, (half sets),	£1 4*s.*	,,
Ditto	ditto	ditto 144 shades, (whole sets)	£2 8*s.*	,,

Conté Crayons.

Black glazed, unglazed, Square Nos. 1, 2, and 3, red, and white.

PORT CRAYON.



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Soft French Pastel Crayons.

In Boxes of 12	...	...	1*s*. 0*d*. each.
18	...	...	1*s*. 6*d*. ,,
24	...	...	2*s*. 0*d*. ,,

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... Albata, Steel, and Brass.

Stumps.

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Box containing 12	...	...	... 1*s*.
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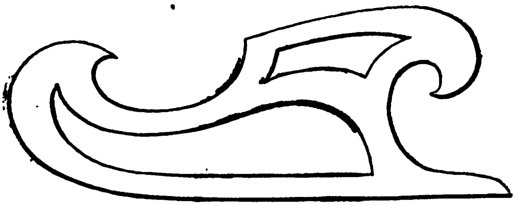
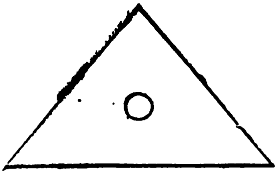
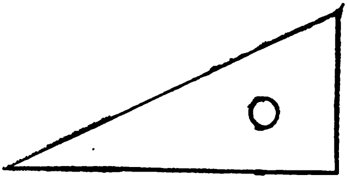


Curves.



Triangles.



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No. 6.

SPRING CASE, containing a set of turn-cheek instruments, bow pen, and ivory rules ... ... 18*s*. 6*d*. each.

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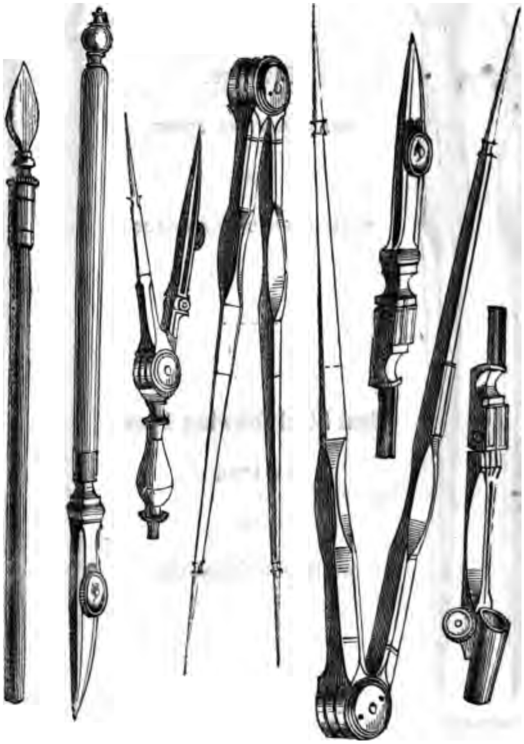
FLAT MAHOGANY LOCK CASE, with same instruments ... ... £1 1*s*. each.

Nos. 7 & 9.



No. 7. SPRING CASE, containing a set of turn-cheek instruments, with spring points, bow pen, ivory rules, &c. £1 10s. each.

No. 9. FLAT MAHOGANY LOCK CASE, with same Instruments ... ... £1 14s. each.

COMPLETE MAHOGANY AND ROSEWOOD CASES,

With sets of best Mathematical Drawing Instruments, in brass and German Silver, with ivory rules, &c.

£2 2s.—£2 12s. 6d.—£3 3s.—£3 15s.—£4 3s., and upwards.

Dividers.

BRASS & STEEL JOINT,

AND

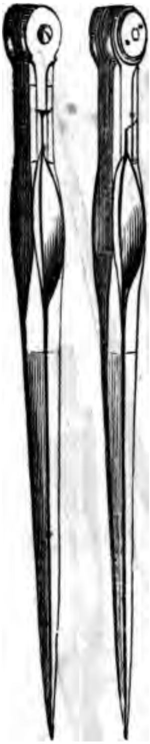
WITH TURN CHEEK HEADS.

Best Steel Drawing Pens.

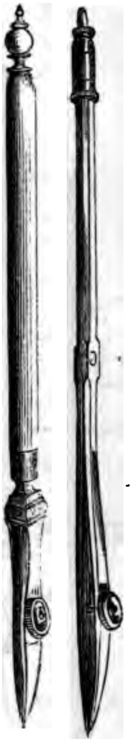
ALL STEEL,

OR

WITH IVORY HANDLES.



DIVIDERS.



DRAWING PENS.

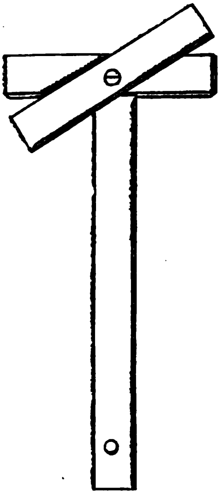
Ebony Parallel Rules,

EVERY SIZE.

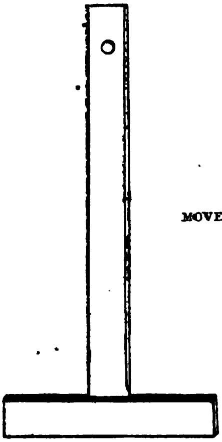
ROLLING PARALLEL RULES,

WITH AND WITHOUT IVORY SCALES.

T Squares.



MOVEABLE HEADS.



FIXED HEADS

Rules, &c.

		s.	d.
Brass Protractors	each	1	0
Ivory ditto ...	...	5	0
Ivory Sectors ...	...	5	0
Box Sectors ...	...	2	0
Ivory Scales ...	...	2	0
Box Scales ...	...	0	9
Ivory Parallel Rules	...	3	0
Marquois Scales, per set		7	6
Box Plotting Scales	each	3	6
Ivory ditto ...	...	7	6
Brass Drawing Pins,	per doz.	0	8

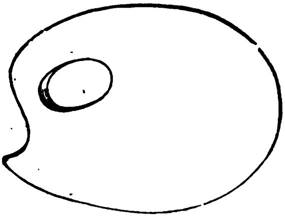
Deal Drawing Boards.

		s.	d.
10½ by 8 inches	... each	1	6
12 — 8 ,,	... ...	1	9
13½ — 9½ ,,	...	2	0
15 — 11 ,,	... ...	2	3
16 — 12 ,,	...	2	6
18 — 13½ ,,	... ...	3	0
19½ — 12½ ,,	...	3	3
19½ by 14 inches	... each	3	8
22 — 16 ,,	... ...	4	0
22½ — 17½ ,,	...	4	6
24 — 19 ,,	... ...	5	0
28 — 19 ,,	...	5	6
31 — 22 ,,	... ...	6	6
42 — 29 ,,	...	12	0

Drawing Boards with Moveable Panel.

			DEAL.		MAHOGANY	
			s.	d.	s.	d.
Quarto, Royal	10½ by 8 inches	... each	4	0	5	0
Ditto, Imperial	13 — 9½ ,,	... ...	4	6	6	0
Half Royal	17 — 10½ ,,	...	5	6	9	0
Half Imperial	19½ — 13½ ,,	... ...	7	0	10	0
Whole Royal	22½ — 17½ ,,	...	9	0	12	0
Whole Imperial	28 — 19 ,,	... ...	12	0	17	6

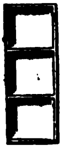
PALETTES.



Ivory, Mahogany, and China.

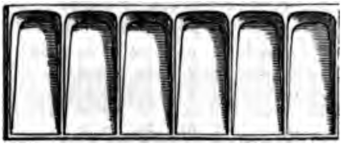
ALL SIZES.

Square China Tiles.

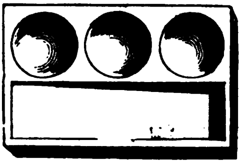


2, 3, 4, 6, 9, and 12 divisions.

Slope China Tiles.

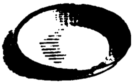


3, 4, 6, 8, 12, and 13 divisions.



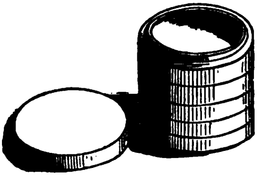
Earthen Ink Slabs.

All Sizes.



Saucers,

FOR RUBBING COLOURS IN.



Nests of Saucers,

FOR RUBBING COLOURS IN.

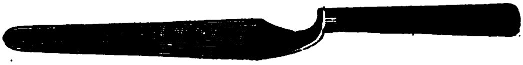
		s.	d.
No. 1 size	each	1	3
Ditto, black paper case ...	„	2	0
Ditto, leather case ...	,,	2	6
Large size, No. 3 ...	per set	2	0
Ditto, leather case ...	,,	3	6

Palette Knives.

		s.	d.
3 inch Steel Palette Knives	each	0	8
4 ditto ditto		9	2
6 ditto ditto		1	0
8 ditto ditto		1	6
Ivory Palette Knives		1	0

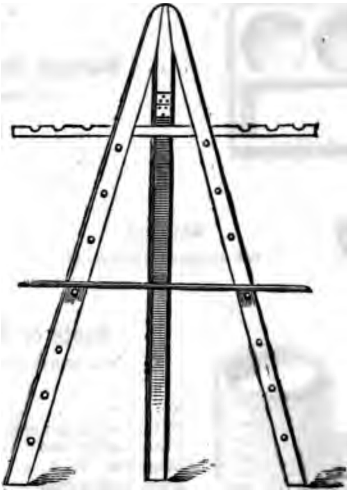
Balance handled Palette Knives, 4 inch	1	0

Slope point Palette Knives, 4 inch	1	3



Trowel Palette Knives, 4 inch	2	0

Easels.



MAHOGANY.		DEAL.	
Standing Easels	17s. each	Standing Easels	10s. each
Ditto, to fold	£1 6s.	Ditto, to fold ...	17s.

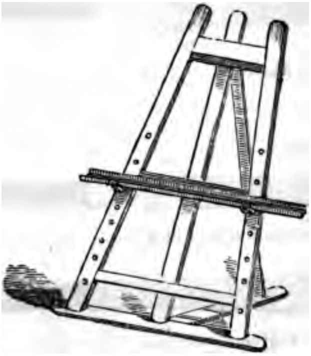


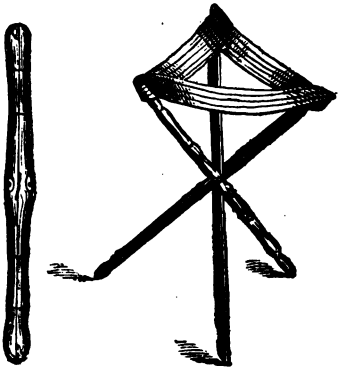
TABLE EASELS.

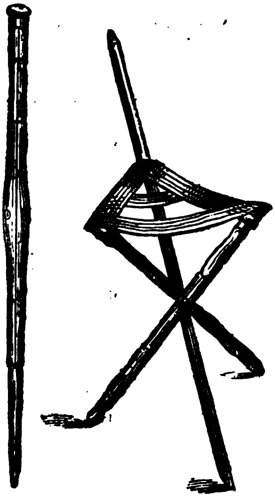
Deal ... 8s. 6d. each. Mahogany ... 10s. 6d. each.

RACK AND FRAMED EASELS,

In Deal or Mahogany, of any description, made to order.

Sketching Stools.





Pocket size, with seat, 5*s*. each. Walking Stick, ditto, 7*s*. 6*d*. each.

Bamboo rests, or mahl sticks, 1*s*. each.

Portfolios.

	PLAIN.			WITH FLAPS.		
	£	*s.*	*d.*	£	*s.*	*d.*
Half-bound Cloth sides, Roan backs and corners, 15½ inches by 11 ... ... each	0	3	0	0	4	0
Ditto ditto 17 ,, 14 ...	0	4	0	0	5	0
Ditto ditto 21 ,, 17 ...	0	5	6	0	7	0
Ditto ditto 24 ,, 19 ...	0	7	0	0	8	6
Ditto ditto 27 ,, 21 ...	0	8	0	0	10	0
Ditto ditto 34 ,, 23 ...	0	16	0	1	0	0
Ditto ditto 40 ,, 28 ...	1	4	0	1	8	0

Improved Sketching Portfolios,

WITH JAPANNED FRAMES.

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Wax in Sheets, all colours ... ... 8*d.* per dozen.

Wax Leaves, Pins, Wire, various thicknesses, Tin Cutters, &c. &c.

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SILVER SHELLS ... 6*d.* each. GOLD SHELLS ... 9*d.*

Gold Borders and Ornaments,

OF VARIOUS WIDTHS.

Gold and Silver Papers.

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OF EVERY DESCRIPTION.

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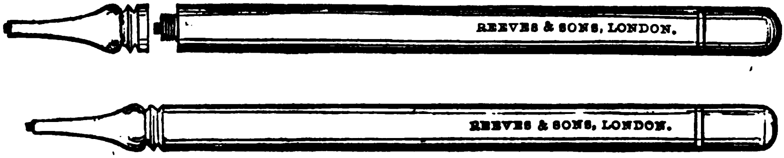
REEVES & SONS'

NEW

UNIVERSAL POCKET PENCIL,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REEVES & SONS, LONDON.

CONTAINING PURE CUMBERLAND LEAD THE WHOLE LENGTH;

The Point of which is propelled by turning the top.

The superiority of these pencils over all others consists in their greater length of lead, their uniform smoothness, the easy mode of replenishing them by unscrewing the point, as in the ever-pointed case, and in their being better adapted for the waistcoat pocket or pocket-book.

	Each.
No. 1. Made in a variety of Fancy Hard Woods, polished	**1s.**
No. 2. Ditto ditto with Ivory Top and Point	**1s. 6d.**
No. 3. All Ivory	**3s.**

LEADS FOR RE-FILLING:

Pure Cumberland	**per Packet,**	**2s.**
Prepared Lead	**„**	**1s.**

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